Monthly JANUARY 1904 No. 35

THE THEATRE

AN ILLUSTRATED MAGAZINE OF THEATRICAL AND MUSICAL LIFE

COL. COPYRIGHT MEYER BROS. & CO.

MISS DRINA DE WOLFE

Published by Meyer Bros. & Co. 26 West 33d Street, New York

The THEATRE'S Prize Play Competition

AS announced in our last issue the prize in our play competition was awarded by the judges, F. Marion Crawford and William Seymour, to a comedy entitled, "The Triumph of Love."

The day following the public announcement of this award the author of the winning play communicated with the editor and fully established her claim. The successful competitor is

MARTHA MORTON-CONHEIM, of 265 West 90th Street, New York City

MRS. CONHEIM, better known as "Martha Morton," is a professional playwright with a long list of successful plays to her credit, and we wish to congratulate her on once more having proved the excellence of her work. That the competition has not resulted in bringing forward a new name to add to our list of American playwrights must not be an argument against the success of our experiment. A play contest of this character cannot be restricted by limitations, its object being to bring forward the best in the unacted American drama. The contest was an open one. We invited any American writer, professional or layman, to submit a play.

There was no way, nor did we wish to bar out the acted dramatist who has his discouragements as well as the unacted dramatist. And as we said last month, who knows how long the author of "The Triumph of Love" may have knocked at managers' doors in vain? It is folly to think that because a certain writer is a playwright of established reputation everything he or she writes appeals to the manager, for many of our most successful dramatists have to-day in their trunks plays they are still unable to get produced. It is the history of all prize contests of this kind that the professional and skilled workman has triumphed. For example, the world would not to-day enjoy those operatic masterpieces, "Cavalleria Rusticana" and "I Pagliacci", but for the competition opened by an Italian publisher, and both Mascagni and Leoncavallo—although already known as composers—had struggled hard to secure a hearing, and this competition made them famous all over the world. Other instances are Sardou and Alexander Dumas fils, both of which celebrated dramatists entered and won in contests of this kind long after they had established their reputations. Still another example is Gerhardt Hauptman.

MARTHA MORTON

Martha Morton, in private life the wife of Hermann Conheim, a New York merchant, comes of a talented literary family of English descent, and was born in New York city. Her first attempt at playwriting was a travesty upon David Belasco's "May Blossom", played for charity at the Academy of Music, under the auspices of the Messrs Frohman. Encouraged by the success this effort met with, Miss Morton decided to take up playwriting as a profession. As a dramatist, however, her path was early strewn with difficulties. In fact, it seems to have been Miss Morton's fate, from the beginning, to have been obliged to resort to extraordinary measures to get her plays before the public. "Helene" was taken in vain from manager to manager. Those were the days before the woman playwright had shown her skill, and the managers fought shy of them. "A woman playwright on my stage," said one manager to the timid, shrinking young girl, "why, it would demoralize the entire company." Nothing daunted, Miss Morton offered her play to a charity, relinquishing all her interest in the receipts, and "Helene" was produced at the old Fifth Avenue Theatre for one night, and was immediately bought by Clara Morris. Her next effort was "The Merchant." This piece, giving a vivid picture of New York society, and showing the danger of living above one's means, pleased the managers who read it, but no one would produce it. At last, in desperation the author struck out the name "Martha Morton" from the title page and substituted "Henry Hazelton," and mailed it to the *New York World*, which had offered a production of the best play sent in. "The Merchant" won the prize and was produced at the Union Square Theatre with great éclat. From that time Miss Morton has been one of the most prolific and successful of our American playwrights. She wrote in quick succession, "Geoffry Middleton", which first introduced William Faversham to the public; and "Brother John", "HisWife's Father", and "A Fool of Fortune" for William H. Crane. Then followed "A Bachelor's Romance", the crowning success of Sol Smith Russell's career; "Her Lord and Master" and "The Diplomat". Other plays by her not yet seen on the stage are "The Truth Tellers", shortly to be produced by David Belasco; "The Four-Leaf Clover", etc., etc. One would think that after so many years of uninterrupted success Miss Morton's difficulties would have at last ended. But they had only just commenced. Emancipated from the difficulties of technique, the dramatist seeks to give his creative power full sway, but is often discouraged by the manager, who has become accustomed to one style which is supposed to have commercial value. This means artistic death for creator and producer. Unshackled in this respect by the conditions of our competition, Miss Morton considers "The Triumph of Love" to be her best work. It is a true reflection of national life shown in a most dramatic form, and in being instrumental in bringing forward so important a work, THE THEATRE MAGAZINE believes it has rendered a service to the drama.

According to the present plans, the production of "The Triumph of Love" will take place at the end of January at a special matinee performance in one of Charles Frohman's Broadway theatres. The exact date has not been definitely settled at the time this page goes to press. The arrangements for the production are in the hands of Charles Frohman and William Seymour. That is guarantee enough that the play will be adequately presented. The cast will be a notable one, and include some of the best players now before the public.

COPYRIGHT 1903, BY MEYER BROS. & CO.

Entered at Post Office, New York, as second class mail matte

Queen's Love of Music

ıe Queen's love of music was at no period e strongly evinced than during the last few s of her life. She turned to it for solace comfort in her old age, and derived the est pleasure from the performances of the ɔus artists who were invited in quick suc- on to labor for her enjoyment. Her devoted ɦters, Princess Christian and the Princess ry of Battenberg, were ever on the alert to ure talent for this purpose; scarcely a week ed but that some artist of note played or sang ıe royal drawing-rooms at Windsor, Osborne, ɜalmoral. Lengthy, indeed, must be the list ıose, from the diva downward, who can point pride to their jeweled brooch or pin bearing familiar monogram "V. R. I."; while many, can display even costlier gifts that were re- d, after repeated visits, in token of Her sty's grateful appreciation. A select few had wed upon them the insignia of the Royal ɔria Order; the first musician to be thus red, after Sir Arthur Sullivan and Signor i, was M. Jean de Reszke, who received the of the "R. V. O." (fourth class) after a per- ance of "Lohengrin" at Windsor Castle on Queen's eightieth birthday, May 24, 1899. His ıer was similarly decorated fourteen months after a representation of "Faust"—the last ɜion on which Queen Victoria ever listened ıe opera.—*From "Thirty Years of Musical in London."*

ED. PINAUD'S
EAU DE QUININE

ED. PINAUD'S Eau de Quinine is the st Hair Restorative known. It preserves e hair from parasitic attacks, tones up the ir bulbs, cleanses the scalp and positively moves dandruff.

ED. PINAUD'S Eau de Quinine is also most excellent hair dressing. The sweet d refined odor which it leaves in the hair akes it a toilet luxury.

Sold Everywhere.

4oz. bottles, 50c. 8oz. bottles, $1.00

Beer Keeps One Well

It is a noticeable fact that those who brew beer, and who drink what they want of it, are usually healthy men.

You find no dyspeptics among them, no nervous wrecks, no wasted, fatless men.

And so in those countries where beer is the national beverage.

The reason is that beer is healthful. The malt and the hops are nerve foods. And the habit of drinking it keeps the body supplied with fluid to flush out the waste.

The weak, the nervous and sleepless must have it. Why isn't it better to drink it now, and keep from becoming so?

But drink pure beer—Schlitz Beer. There isn't enough good in impure beer to balance the harm in it.

Ask for the Brewery Bottling.

Schlitz
THE BEER THAT MADE MILWAUKEE FAMOUS.

Theatre work a specialty.

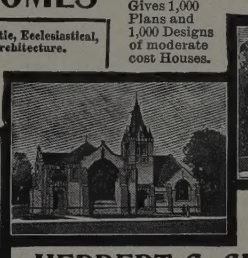
Plans submitted upon approval to parties contemplating erecting theatres.

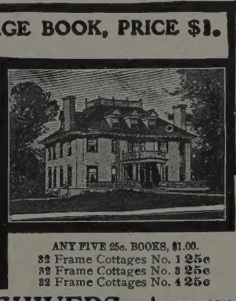
ARTISTIC HOMES A 1024-PAGE BOOK, PRICE $1.

Gives 1,000 Plans and 1,000 Designs of moderate cost Houses.

MY SPECIALTY:—High Grade Domestic, Ecclesiastical, Monumental and Municipal Architecture.

THE HOME BUILDER
ISSUED MONTHLY
$1 Yearly, devoted entirely to home-building—10 cuts m'thly.





ANY FIVE 25c. BOOKS, $1.00.
32 Frame Cottages No. 1 25c
32 Frame Cottages No. 3 25c
32 Frame Cottages No. 4 25c

32 Houses, $1,000 to $1,200, 25c
32 Houses, $1,200 to $1,600, 25c
32 Houses, $1,600 to $2,000, 25c
32 Houses, $1,800 to $2,500, 25c
32 Houses, $2,000 to $3,000, 25c
32 Houses, Brick 25c
32 Houses (Two Family) 25c
64 Artistic Churches 25c

HERBERT C. CHIVERS, ARCHITECT, 102 Wainwright Building, SAINT LOUIS, MO.

M6782 6663 10+3 new

Theatrical Profession, Attention!

Largest Stocks of Fine Rhinestone Jewelry in New York

Thousands of beautiful pieces of Jewelry in the latest and most effective of all the newest designs. In appearance these Rhinestones are equally as beautiful as real diamonds. The stones are of the purest white. Settings are the same as in the finest high-priced jewelry made. We make a specialty of catering to the theatrical profession.

Rhinestone Fleur de Lis Brooches, fine white stones; mounted in sterling silver; gold plated 5.00
Others up to 15.00

Rhinestone Crosses, with fine white stones, mounted in sterling silver; gold plated, 5.00

Rhinestone Crowns, fine white stones; mounted in sterling silver; gold plated, 12.50

Rhinestone Crowns, with fine Oriental Pearl, mounted in sterling silver; gold plated, 15.00

Rhinestone Hearts, fine white stones, mounted in sterling silver; gold plated, 2.95 to 22.00

Rhinestone Horseshoes, fine white stones; mounted in sterling silver, 2.95
Others up to 10.00

Rhinestone Wish Bones, fine white stones; mounted in sterling silver; gold plated, 4.00
Others up to 15.00

Rhinestone Crescents, fine white stones; mounted in sterling silver; gold plated, 2.95
Others up to 12.00

Rhinestone Sunbursts, fine white stones, Oriental Pearl in center, sterling silver gold plated, 9.00

Rhinestone Bow Knots, fine cut stones, sterling silver; gold plated, 3.50
Others up to 18.00

Rhinestone Sprays, all new designs, Oriental Pearls, sterling silver; gold plated, 7.50 to 25.00

Rhinestone Pendants, fine white stones, 2.50 to 20.00

Rhinestone Belt Buckles, fancy designs, with garnets and emeralds; sterling silver; gold plated, 10.00, 15.00 & 25.00

ORIENTAL NOVELTIES

Oriental Pearl Collars, with Rhinestone bars and fancy stone set ornament, 25.00

Oriental Pearl Necklaces, with Rhinestone bars and ornaments, 1.25
Others up to 10.00

Oriental Pearl Necklaces, fine quality bead, 75c to 35.00

THE BIG STORE — A CITY IN ITSELF

SIEGEL COOPER CO.

SIXTH AVE. — 18TH & 19TH STS.

MEET ME AT THE FOUNTAIN NEW YORK

MAIL ORDERS PROMPTLY FILLED

MAHLER BROS.

Importers and Retailers

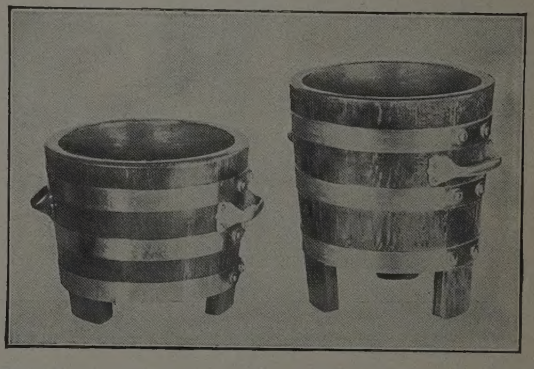
Sixth Ave. and 31st St., New York

The Theatrical Department Store

CONVENIENTLY LOCATED EASILY ACCESSIBLE

Millinery, Fine Underwear, Cloaks
Suits, and Footwear, Etc., Etc.

• Oak Jardinieres •



MADE of selected quartered oak, lustre surface, hoops and handles of brass highly polished and lacquered. These are the handsomest Jardinieres ever put on the market, and are becoming the rage. Have you one? Delivered anywhere on receipt of price. Circular on request.

	Inside Top Diameter	Inside Depth	Price
No. 75	7	4¾	$3.00
" 77	7	6¾	3.35
" 85	8	5¼	3 50
" 88	8	7¾	3.75
" 96	9¼	5¾	4 00
" 99	9¼	9	4.25
" 119	11	9	4.50

SALTFORD, Poughkeepsie, N. Y.
Florist and Decorator

THE THEATRE

VOL. IV., NO. 35 NEW YORK, JANUARY, 1904 ARTHUR HORNBLOW, Editor

WILLIAM GILLETTE IN "THE ADMIRABLE CRICHTON" AT THE NEW LYCEUM

T II. On the desert island. Abandoned by his shipwrecked companions, who think they can get along without him, Crichton sits by his camp fire, a lonely and picturesque figure of philosophical repose. Presently, and one by one, his aristocratic but helpless masters return, shamefacedly seeking the warmth and shelter the fire affords.

PLAYS AND PLAYERS

WITH the theatrical season nearly half over, the managers have to look back on an almost uninterrupted series of dramatic disasters. The brilliant promise of the opening has not only been unfulfilled, but the number of failures, in the given time, is almost without precedent in theatrical annals. Depression in the commercial world is always likely to affect theatre interests, but something more than Hard Times is responsible for the depleted theatre bank accounts. The managers must hold themselves alone to blame. They have not always provided good dramatic fare, and the public, tired of being bored in the playhouse, has stayed away and spent its money in other directions. It is a fact that this year — when all the theatres are complaining of disastrous business—the concert world is on the top wave of prosperity, largely due, it is true, to the "Parsifal" boom. When managers realize the truth of Shakespeare's dictum, "The play's the thing," and manufactured Stars, costly Scenery and Costumes only theatric Snares and Delusions, then playgoers will find more to attract them and business will improve. In short, the correct diagnosis for the prevailing malady is: (1) Lack of good plays. (2) Too many theatres, which compels the managers to keep them all open, no matter how poor the attraction. (3) Foisting on the public, as Stars, actors who would hardly be entrusted with leading business in the good old days of the great stock companies.

A move in the right direction will be made shortly by Sydney Rosenfeld, the well-known dramatist, who is about to enter upon a theatrical enterprise of his own under the title of "The Century Theatre Co." Mr. Rosenfeld promises to revive the stock company system in New York, to present worthy new and standard plays for short runs, and to lower the prices of admission. This programme is attractive and Mr. Rosenfeld deserves the good wishes and patronage of all lovers of the legitimate drama. Owing to his time being entirely taken up by this private venture, Mr. Rosenfeld has resigned his position as Corresponding Secretary of the National Art Theatre Society which he held so ably. This latter organization, on which rests the hope for a higher drama in this country, is rapidly growing in importance and influence. The membership now numbers close upon a thousand names—already a respectably sized audience for the contemplated Ideal Theatre.

Otto Sarony Co.

FRAULEIN BERTHA ROCCO
As Monna Vanna in Mr. Conried's production of Maeterlinck's poetic drama

---

"Sweet Kitty Bellairs," in which Miss Henrietta Crosman is appearing at the Belasco Theatre, is another of those book plays with which the stage is surfeited and which are largely responsible for the enfeebled condition of our drama. Mr. Belasco's piece is more acceptable than others of its kind in that it has an artificial brilliancy which always attracts a not too exacting public, also because the part of Mistress Kitty, the winsome widow with her Irish brogue and her Irish wit, affords the most pleasing and dainty comedienne on the American stage the best opportunity of her career.

The artificial comedy of intrigue, as developed in the most frivolous time and place of Georgian England, is a new field for the talents of David Belasco, and in adapting Egerton Castle's sparkling Sheridan-like novel, he has used all the tricks known to a past master of stage craft, so that "Sweet Kitty" is not one play, but a dozen plays in one. And we may add that there is very little of Egerton Castle in the piece. For instance, the tricky bedstead episode in the second act, where Kitty saves her tearful friend, Lady Julia, and which made the hit on the first night, is not in Mr. Castle's book at all. But those theatre-goers who are content to accept a milk-and-water drama so long as they are entertained will like "Sweet Kitty Bellairs."

Mr. Belasco has constructed a scenic realization of Bath and its society in the palmy days of the beaux and belles, of swords and wigs and patches, dueling, dancing and Sedan chairs, and the merry scandals of the Pump room. From this background, which allows of some exceedingly pretty stage pictures, a conventional theatrical plot is projected, with sufficient complication to carry the piece on briskly for three acts. Then, in the fourth and final act, when a logical and satisfying dénouement should come, but does not, attention is diverted by a wondrous "weather" tableau curtain, showing a regiment of soldiers marching off in the pouring rain —real water. Towards the close of the play poor Kitty fades out lamentably; though Julia makes her tardy amends, she is left in the end a pale, dispirited creature, sans prestige and sans lover—unless we conjecture, on the "Lady or the Tiger" plan, that she and Lord Verney are somehow reunited afterwards. Charles Hammond as Lord Verney, Edwin Stevens as Colonel Villiers, J. Malcolm Dunn as O'Hara, and Miss

Katherine Florence as the tear-gushing Lady Julia, are all good in their respective ways. John Kellerd plays a bad part well, as Sir Jasper Standish, the jealous husband.

"Dorothy Vernon of Haddon Hall," a dramatization by Paul Kester of Charles Major's novel, will please lovers of the romantic drama. There are fewer fanfares of trumpets in it than in most plays of this kind, and fewer doors are battered down by militant characters, but there is plenty of tumult, adventure and clashing of swords. Dorothy comes of a titled red-headed ancestry, is a spoiled child; and Miss Galland is aided in her part by a wig of ample hair of fiery hue which promises and reaches moments of sudden caprice and outbursts of willful wrath. The play opens with Dorothy's refusal to marry the man selected by her father, and, later on, when, imprisoned in her room for disobedience, food is brought to her, in a tempest of argumentative rage, she alternately devours a drum stick and emphasizes her remarks by beating with it on the floor. An enemy of the house presents himself in disguise and Dorothy falls in love with him. Thereafter the play concerns the vicissitudes of their love. In consistency and clearness of plot the play is lacking, but situations are procured. There is no question as to Miss Bertha Galland's personal success. As Dorothy she has a passage at swords with an unwelcome lover, pretends to be Queen Mary, flatters Queen Elizabeth, cajoles her father, defies authority, is valiant, witty, in short, everything that the heroine of a romantic melodrama should be; and if cause and effect be lacking at any time, the personality of Miss Galland seems to justify everything.

There is a joyous good humor and a piquant sauciness about Miss Marie Tempest as a comedienne that are irresistible. In her comic opera days she exerted a power that made her one of the most popular of those who combined tights and music. With the aid of that experience and a long season of work in a varied line of parts in London calling for legitimate comedy expression she has developed into an artist of the first rank.

"The Marriage of Kitty," in which she is now on view at the Hudson Theatre, is apparently exactly what a large number of playgoers want. It has been widely praised and certainly offers this new star a valuable medium for the display of her humorous resources. Yet at the best it is but a thin and tenuous adaptation of a frisky French farce. The idea is fraught with comic opportunities. To circumvent the provisions of a will, Sir Reginald Belsize marries Katherine Silverton, a stranger, only to part from her at the altar. A year hence, by the aid of a divorce, he will be free to wed the woman of his choice and secure to himself the money at stake. Tired of the explosiveness of his fiancée, a Peruvian widow, he meets in the interview his wife only to fall in love with her. The result is obvious.

Stripped of its naughty suggestiveness the theme rings hollow. But its weaknesses are well hid by the star's droll naïveté and personal charm. Her detail is admirably planned and carried out, and the effectiveness of it all is splendidly emphasized by Leonard Boyne's skillful and sustained rendering of the none too brilliant husband. Miss Ada Ferrar, as the Peruvian widow, is hysterically humorous, and Gilbert Hare, as the solicitor Travers, glibly sets the complications moving.

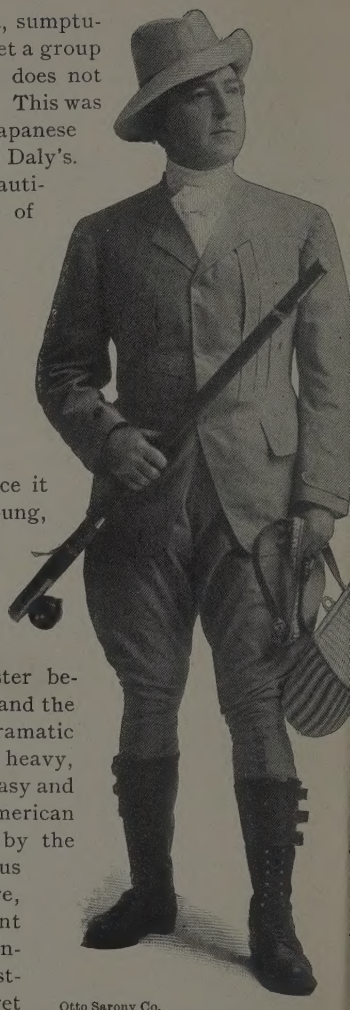
Byron, N. Y. MISS VIRGINIA EARL

In the new military comic opera "Sergeant Kitty," recently produced in Brooklyn with considerable success

The history of the American drama includes scores of Revolutionary plays, which were popular enough in the old stock days when productions were hastily made for short runs. The tendency with us is to exhaust material, and to seek always for fresh fields, but it would be absurd to relegate the period of the Revolution or any period of exaltation in our national life to the waste-basket. All the Revolutionary plays have not be written, neither have we seen the last of the plays of the Civil War. "Captain Barrington" by Victor Mapes and presented at the Manhattan, is attractive in its stage pictures, and entertaining in story and action. Twin brothers separated in infancy are confronted as enemies, although they never actually meet. One Barrington is a British captain; the other, Lieutenant Fielding, is in the American service. Both make love and war in the same vicinity, and it it is easy to see the possibilities of exciting complications. The chief situation the play is where General Washington himself thwarts a plan to entrap him. This situation is effective, and when Washington (Joseph Kilgour) stepped to the middle of the stage, the audience fairly gasped at the apparition, then burst into an applause. It was probably the most imposing presentment of the Father of his Country ever seen in a play. Mr. Richman has the dual rôle and his acting in both is marked by manly sincerity and tenderness. Miss Suzanna Sheldon is a trifle lachrymose, but always the handsome and high-strung artiste.

JOSEPH MIRON AND MISS PAULA EDWARDES
In "Winsome Winnie" at the Casino

A picturesque environment, sumptuously presented, in which is set a group of Orientals and Occidentals, does not necessarily constitute a play. This was the main objection to "A Japanese Nightingale" recently seen at Daly's. As a spectacle it was very beautiful. The physical adjuncts of scenery, properties and costumes left little to be desired. Intelligence and skill were manifested in the groupings, marches, ballets and action of the characters. It was a brilliant and vivid study of new Japan from the sensuous point of view. But beneath the skin of that interesting race it did not reach. William Young, who founded the book on Onoto Wotanna's charming story of life in the far East, is a playwright of judgment but in this case he has presented the thesis of the cloister between the conventional East and the breezy heterodoxy of the West in too melodramatic a fashion. His expedients are old, his touch heavy, although there are moments of lyrical fantasy and charm which may not be denied. The American rôles were invested with becoming color by the almost strenuous Orrin Johnson, the unctuous Eugene Jepson, the careful Frank Gilmore, the facile Fritz Williams and the ebullient Olive May, while types of the land of Chrysantheme were depicted with convincing earnestness and effectiveness by Miss Margaret Illington, Vincent Serrano, Robert M. Wade, Jr. and Frederick Perry.



Otto Sarony Co.
CHAUNCEY OLCOTT
In his new play "Terrence"

At the German theatre in Irving Place two interesting novelties have been presented recently. The first, "Im Bunten Rock" (In Uniform), is a charming comedy dealing with the flirtations and eventual conquest of an American widow abroad. The second is essentially Teutonic. "Der Strom", as this latter play is called, is the work of Max Halbe, author of "Jugend", perhaps the most oft-repeated drama of modern Germany, and it shows much the same excellences and shortcomings of the earlier piece.

The only excuse for "Winsome Winnie" at the Casino is that it affords an opportunity to exhibit the stellar qualities of Miss Paula Edwardes, a healthy-looking soubrette, who sings and dances well, but the piece itself is t resome even in these days of leaden librettos.

Mme. Charlotte Wiehe, the talented Danish actress, who is appearing in French plays at the little Vaudeville Theatre, continues to delight all who see her. Recent changes of bill have permitted glimpses of new phases of her exquisite art.

"The Girl from Dixie" as seen at the Madison Square will add nothing to the reputation of any of those concerned in its production. Miss Irene Bentley has a charming personality and cannot entirely fail in anything she undertakes, but this piece is absolutely barren of all the necessary elements of a successful musical comedy.

As a usual thing Bernard Shaw's plays give more of the author's whimsical, satirical view of life than of life itself, but in "Candida," the author of "Arms and the Man" and "The Devil's Disciple" comes more closely to real human nature than he has ever come before, and the result is a delightful and amusing little play.

The Rev. James Morell is a clergyman whose mission in in life is to save souls. One of these is somewhere in the anatomy of Ernest Marchbanks (Arnold Daly), whom he rescues from starvation. With true mundane ingratitude Marchbanks, who is an aristocratic outcast and a poet, proceeds to fall in love with Candida, the preacher's wife, and calmly reveals this fact to the husband. The preacher, secure in the possession of her love, throws no obstacle in their way. Marchbanks takes advantage of his absence and is on the point of declaring his love to the wife, who does not appear unwilling to listen, when the husband returns and the love tryst is adjourned. In act three, Morell (Dodson Mitchell) calls upon Candida (Miss Dorothy Donnelly) to choose between them, and she, in a triumph of pure motive, chooses the husband, and Marchbanks is dismissed with a kiss on his brow! and told that when she, Candida, is fifty, he will be forty and know better. Of course the situation evoked is bathos, unreal, bordering almost upon the burlesque. The success of the play was more the result of the admirable performance than the play's inherent strength.

Mr. Daly in the composite part of Marchbanks, half man, half devil, always a cad, did some fine work. Also Mr. Carr as Burgess, the scheming father-in-law, MissCloser as the typist, Mr. Mitchell as Morell and Miss Dorothy Donnelly as Candida.

In writing "The Admirable Crichton", the whimsical comedy in which William Gillette is appearing this season, J. M. Barrie is understood to have been inspired by Fulda's "Robinson's Isle", an American version of which by Sydney Rosenfeld was done here some years ago by Roland Reed. The German author appears only to have been interested in the philosophical and sociological phases of the argument, which is that, in a return of Man to nature, the fittest will assume command, no matter what his social station in a previous so-called civilized state. The humorous possibilities of this idea alone have appealed to the English humorist. Crichton is the butler of the Earl of Loam, who puts into practice his theory of equality among men by periodically entertaining his servants at tea. Here the aristocratic Mary, daughter of the Earl, and the self-possessed butler, Crichton, are seen together, both equally conscious of their respective positions This scene, original with Mr. Barrie, is highly diverting, but whether it helps the play is doubtful. It certainly weakens the effect of the situation in the following act when the yacht party are wrecked on a desert island, for since the Earl has been so willing to meet on equal terms his inferiors in Act I, it is not surprising that the aristocrats are so willing to hobnob with their servants and be ordered about by them under the unusual conditions in Act II. But Mr. Barrie has thrown probability to the four winds in order to amuse and in this he has been entirely successful. Mr. Gillette plays the part of the butler with that quietness and repression so characteristic of his art, but he has very little to do, and it is difficult to understand how the piece appealed to an artist of his ability.

William Faversham, who is at present appearing at the Criterion in a revival of R. C. Carton's comedy, "Lord and Lady Algy," was seen earlier in a play of Revolutionary times, entitled "Miss Elizabeth's Prisoner," which proved entirely worthless. Why such a play should ever have been written is only less of a puzzle than why it should have been accepted for production in a Broadway theatre. Only at the end of the first act did there occur a semblance of a situation. This was arrived at after half an hour of tedious

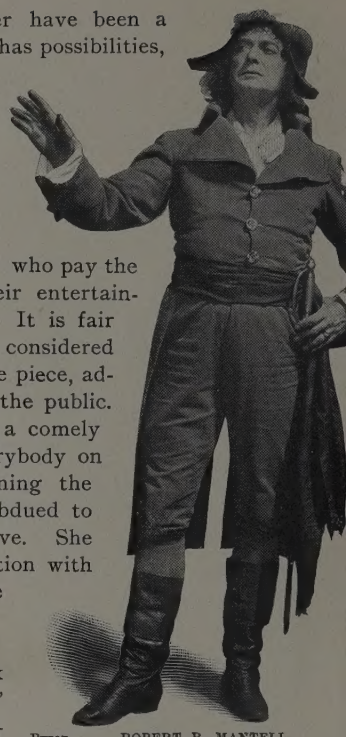
Byron, N. Y. KYRLE BELLEW

A Brittany priest with republican sympathies has deserted the Church. He loves a peasant girl whom a young aristocrat has betrayed. The latter is sought by the officers of the Revolutionary Tribunal and takes refuge in the peasant's cottage. He asks the one-time priest to hear him confess, arguing that once a priest always a priest. The priest hears the confession that breaks his own heart and, later, instead of surrendering the aristocrat to his pursuers, dies in his place.

FINAL SCENE IN LOUIS TIERCELIN'S PLAY "THE SACRAMENT OF JUDAS"

talk;—and this situation had to content the audience for the rest of the evening; for during the three succeeding acts the characters meandered and talked in almost puerile fashion, defying ordinary common sense. Miss Hilda Spong, who played Elizabeth, ran the gamut of all sorts of stage emotions with considerable technical skill, but all that she did was so motiveless that at no stage of the proceedings did she arouse the slightest interest. Mr. Faversham, as the rebel lieutenant, had a similarly futile task to perform, but unlike his cleverer companion, his limitations were marked,—for even the most ardent of Mr. Faversham's admirers have never credited him with a very large variety of intellectual or physical gifts. He carried his native inflexibility of manner and voice through the different childish scenes, and while always in earnest was always unreal.

"What's the Matter with Susan?" is an ominous title, and, in following the fashion of the day in striving for novelty in this direction, Mr. Detrichstein contributed, to some extent, to his own failure. In the construction of his adapted plays, this actor-author has methods of his own, and he used them in this case too freely, just as Susan in her impetuosity dashed too much salt and pepper in the food for dinner. It is the favorite device of the stage-manager-playwright to crowd his play with "business," and if physical animation could have given vitality to the action, the success of the play could never have been a moment in doubt. The story has possibilities, but they were destroyed for intelligent audiences by social incongruities in the social relations of the characters and the incidents of the play. In fact, it was too rural for Broadway, and lacking in that refinement which people who pay the highest market price for their entertainment are entitled to expect. It is fair to say that Miss Alice Fischer, considered apart from the crudities of the piece, advanced herself in the favor of the public. She is represented at first as a comely old maid, at odds with everybody on the smallest trifles concerning the household, and is at last subdued to gentleness by the power of love. She accomplished the transformation with artistic skill, and with true touches of sentiment.



Byron ROBERT B. MANTELL
In "The Light of Other Days," a new romantic d of the French Revolution

---

Like so many other book plays "Lady Rose's Daughter" at the Garrick failed to justify the popularity of the novel and was soon withdrawn. The failure is explained by the fact that on the stage there was practically but one situation in the four acts, and this occurred in the third act, where Lady Rose is saved from disgraceful scandal by the brave device of an infatuated lover. The last act, in which Lady Rose recognizes the service done for her, and gives her love where it should have been given, had been clumsily managed by the adaptor "George Fleming." Miss Fay Davis as Lady Rose played with her usual naturalness and refinement, and both W. H. Crompton, as Lord Lackington, and William Courtleigh, as the lover, helped to redeem the piece. The part of Lady Delafield was greatly overdrawn, but was well played by Miss Ida Vernon.

MISS MARGARET ILLINGTON AND FREDERICK PERRY
In "A Japanese Nightingale"

"The Whitewashing of Julia," a comedy by Henry Arthur Jones, which quickly followed, gave rise in London to much acrimony of criticism which led to the exclusion of a well known critic from the theatre. The play met with some adverse criticism here, but some of the exceptions taken to it were not well founded. Exactly what was the scandal about Julia is not expressed very clearly by the author, but enough is brought out to indicate that whatever misstep she may have made did not place her beyond the consideration of a true man, who, in the end, is willing to marry her. Mr. Jones is too skillful a writer not to know that the vague references to the finding of a "puff ball" are not enough to establish a basis for an action. He did not work out this point, for it was mere scandal. He merely wanted to show the emptiness of it. The main thing was to indicate with emphasis that Julia had been unfortunate enough to contract a morganatic marriage, perhaps without moral blame. Whether that be entirely true or not, the gist of the action did not concern the details of that mishap or marriage. It did concern the faith in her of a gentleman who was willing to trust her, and to burn her written confession. The dramatist's art is unconventional, but he secures a succession of moments of amusement and sentiment which entertains an audience. If the only

DOROTHY (Miss Bertha Galland) QUEEN ELIZABETH (Miss May Robson) JESTER (George Le Soir)

SCENE IN "DOROTHY VERNON" AT THE NEW YORK THEATRE

purpose of the play were to justify the whitewashing of attractive women with pasts, the moral of the play would be objectionable, but we do not think that was the point of view of the author. The piece was admirably acted. Guy Standing was excellent as the lover, and Mr. Crompton, as the lawyer, contributed a bit of acting that always helps one long to remember a play. Miss Fay Davis as Julia exercised her usual precise and intelligent method. She is an actress more of intelligence than of charm, but always effective.

"First Ade to the injured," was what Broadway said when "The County Chairman" came to Wallack's in Thanksgiving week and broke the prevailing run of theatrical bad luck and bad plays. George Ade's first straight comedy is not by any means a masterpiece. It is, indeed, one of those pieces which one would think almost anybody could write, and in which the characters do not seem to require any acting at all. It is only by comparing it with some other productions in which the efforts of author and actors are painfully apparent, that one appreciates the real merits of "The County Chairman," and understands why it has taken a hold upon the affections of New York playgoers. The scene is a country town of Indiana. Jim Hackler, the local politician, is a type as well as a character, so are the rival candidates for the office of State's Attorney, the schoolteacher heroine and the village belle, the travelling drummer, the shiftless "nigger," the reminiscent old settler, the boy and girl sweethearts, and the barefooted "smart kid." All these folk are familiar stage characters, but as drawn by Mr. Ade and acted at Wallack's they appear very real. With all this naturalness and characterization taken from life, it is easy to get along without a plot—and that is practically what Mr. Ade does. The company playing "The County Chairman" is uniformly satisfactory. Maclyn Arbuckle, in the name part, achieves a distinct creation.

Burr McIntosh ARNOLD DALY
Recently seen in the leading part in Bernard Shaw's play "Candida"

It is difficult to believe that so distinguished a poet and playwright as Jean Richepin is responsible for the cheap wit, slang and variety acts that are the most salient features of "Mlle. Napoleon," the musical piece in which Miss Anna Held is appearing. The stage pictures are imposing, but costumes and scenery alone will not attract audiences, and Miss Held will have to find something more worthy of her sprightly personality. Some of the songs, notably "The à la mode Girl," and "My Heart will be True to You," were well received, but on the whole the production was a disappointment.

"Mother Goose" at the New Amsterdam is hardly the classic entertainment for young folk usually presented at this season, and there may be some question as to whether it appeals much to the adults. It is a mixture of rough and tumble farce, old jokes and local gags, interspersed with some pretty ballets. The Nouveau Art march at the close of Act I is the most gorgeous spectacle seen on the stage for a long time.

As Lazarre

America's Foremost Romantic Actor

An Interview with Otis Skinner

Chats with Players No. 23

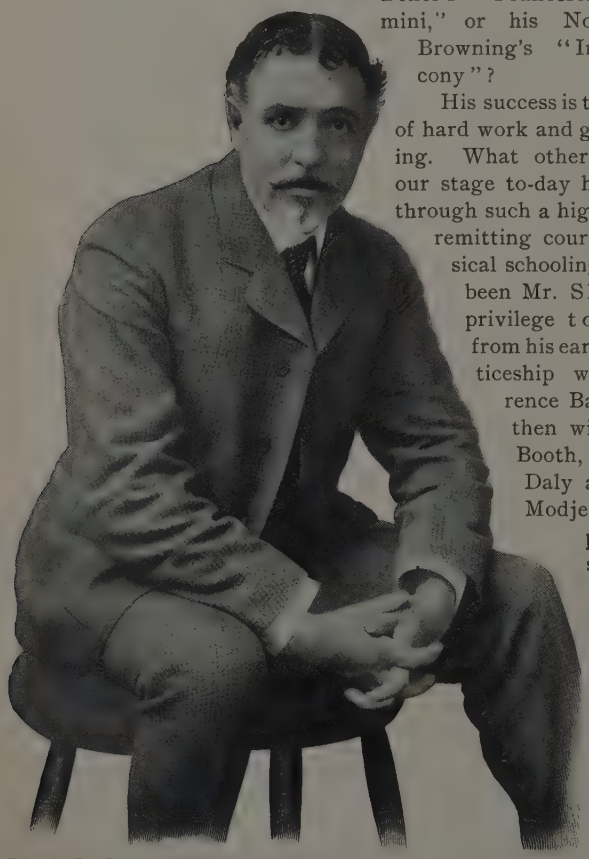
As Shylock

"THE actor must look to his own tendencies and ideals —those of the stage and the public in general will take care of themselves."

This remark made recently by Otis Skinner to the writer is as thoroughly characteristic of the man as it was spontaneous and sincere.

Otis Skinner is easily our foremost American legitimate-romantic actor, and one of the few players in this country who have the courage to put Art before Profit. In other words, he is not a commercial actor, like so many who have taken to the stage for the "money there is in it." Money appeals to him as to most men, but he loves Art more. He is an artist not only in name, but in his personal tastes and by temperament. This devotion to a high standard has not, indeed, made him a rich man—although he is fairly well endowed with the world's goods and owns a ranch in the Far West, where he spends the summer in the bosom of his family—but it has endeared him to thousands of thoughtful theatre-goers who never miss seeing him in every part he undertakes to play. They are never disappointed. Can one forget his superb Lanciotto in the recent revival of Boker's "Francesca da Rimini," or his Norbert in Browning's "In a Balcony"?

His success is the reward of hard work and good training. What other actor on our stage to-day has passed through such a high and unremitting course of classical schooling as it has been Mr. Skinner's privilege to enjoy, from his early apprenticeship with Lawrence Barrett and then with Edwin Booth, Augustin Daly and Mme. Modjeska, to his present association with Ada Rehan in Shakespearean repertory? This vast experience has left him a splendidly equipped artist comparatively at the beginning of his career, so far as its grand possibilities are concerned, for he is barely forty years of age.



Taken for THE THEATRE MAGAZINE by the Otto Sarony Co.

OTIS SKINNER'S LATEST PORTRAIT

In person, Otis Skinner is of medium height, alert and graceful in figure. He has a Spanish or Mauresque cast of countenance, with black curly hair and magnificent dark eyes. The small Petruchio beard which he has affected of late gives maturer distinction to his face. His voice, a clear baritone, modulated by constant exercise in the noblest and most mellifluous blank verse of the English language, is all that the most fastidious ear could desire. A studious and thoughtful temperament, with a decidedly literary turn of mind, is his New England birthright, his father having been a Universalist minister. He is an observing traveler and a systematic reader. He speaks French fluently and Italian with less confidence.

"No," he replies to our interrogation, "I was not born an actor. By ordinary signs, the stage career was not my manifest destiny. Everything has been acquired—and not easily, I can assure you. Of course, my heart must have been enlisted in the work, or I couldn't have kept it up. Circumstances threw me in with a man of strenuous genius —I mean the late Lawrence Barrett—when I was an ambitious youngster, and the impetus he gave me carried me on. For awhile I made rapid progress, then I came to a point where I seemed stuck in a conventional rut, and the harder I strove to get out of it, the worse I became. I was getting to be an obstreperous young ranter. Others remarked it; I realized it myself. So, finally, when an opportunity came, I summoned up courage and told Mr. Barrett of my determination to strike out in a new line. He let me go, and we parted friends, but I knew he thought me headstrong and ungrateful. Two or three years later we met casually on Broadway, and after an interchange of commonplace greetings Mr. Barrett said:

"'I may have something to put in your way—that is, if you think it good enough.'

"'What is it?' I asked with trepidation.

"'Leading juveniles with Mr. Booth and myself.'

"It was the opportunity of my life, and I lost no time in grasping it. Now, my checkered experiences during the interval of separation from Mr. Barrett had toned down my boyish obstreperousness, and I now kept in mind the importance of being, above all things else, artistic. One day, at rehearsal, which only on rare occasions Mr. Booth attended, the princely tragedian patted me on the shoulder and said:

"'Young man, don't be afraid to act. Let yourself out—you are all together too subdued!'

"Later, I had the privilege of playing in 'Francesca da Rimini,' Paola to Barrett's Lanciotto. I resolved then that one day I would essay the latter rôle myself—and it has taken me all these years to realize my ambition."

"Aside from this classical training, what do you regard as your most valuable professional experience?"

"The seasons I put in as a member of Augustin Daly's company. There, under the most painstaking and intelligent of managerial guidance, I had frequent changes of modern light comedy rôles, besides occasional participation in a genuine classic or standard revival of the old English comedies. This cured me of the stilted habit, and restored my confidence in myself."

"In what manner did this self-confidence find expression?"

"Why, for one thing, in independent ventures as star-actor-manager. The romantic always lured me, so I played 'A Soldier of Fortune,' Machiavelli, Cæsar Borgia, Claude Melnotte and the like, until I grew sick and tired of the sword, dagger and poison rôles. Then, again, my engagement as leading support of Modjeska contributed an important influence of my career. Amongst other characters, I played the uncompromising old father to her Magda. She was great in the rôle, and my own performance seemed to give satisfaction, but I never went through it without inward protest. It seemed to me grotesquely false and irrelevant to the conditions here to-day. Subsequently, I have taken a malicious pleasure in learning that my impression of Sudermann's play coincides with that of so keen a feminine critical expert as Mrs. Fiske."

"You prefer the poetic dramas, for example, a part such as that of Norbert, in Browning's 'In a Balcony'?"

"Ah! that was a chance incident, yet one that interested me particularly. I had imbibed a certain faith in Browning as a dramatic poet from Mr. Barrett, who once produced 'A Blot on the 'Scutcheon.' Browning's verse is difficult, and his meaning is often involved. His lines were not, like Shakespeare's, written for stage declamation by a poet who was himself an actor. But their essential impulse is strongly dramatic. Studying Browning is like cultivating a stubborn soil, from which in the end a rare vintage comes. However, 'In a Balcony' was easy, and I have often wished it were a full-length play, instead of a single brief scene."

Otis Skinner finds "easy" what to ninety-nine out of a hundred of our actors would be impossible.

"'Lazarre' really caused something of a sensation in the West during the season I played it," he said. "My correspondence and personal interviews with various people related in one way or another to the mystery of Eleazar Williams, and some of whom remember the significant visit of the Prince de Joinville in 1848, would make a supplementary book."

Mr. Skinner is, naturally, an earnest advocate of the movement for an endowed theatre. "It is certainly a foregone conclusion," he said, "that American taste, culture and love of the drama, will soon find expression in such a monumental theatre as proposed by the National Art Theatre Society. A great drama is the last, finest flower of a country's civilization. This is an age of rapid growths, of marvelous developments and changes. Moreover, the conditions have long been ripening for the artistic emancipation of our stage. Nobody can fail to see that a crisis is now at hand. It will bring good in the end, even though individuals suffer for the principle. I am, as you know, an optimist in my profession. I can see the American theatre surely, and not slowly, working out its own salvation." HENRY TYRRELL.

LADY BELSIZE (Miss Marie Tempest) THE LAWYER (Gilbert Hare) SIR REGINALD (Leonard Boyne)

Sir Reginald Belsize comes to his wife's villa on the Lake of Geneva accompanied by his lawyer to make arrangements for the divorce.

SCENE IN "THE MARRIAGE OF KITTY" AT THE HUDSON THEATRE

Byron

The tumultuous scene on the floor of the Produce Exchange. Wilton Lackaye as Curtis Jadwin, the promoter, the central figure of a howling mob

CLIMAX IN THE STAGE PRODUCTION OF FRANK NORRIS' NOVEL "THE PIT"

Are All Our Theatres Safe?

THE recent destruction by fire of the Academy of Music in Brooklyn once more reminds theatregoers that Peril lurks close behind Pleasure and that thousands have gone to the playhouse seeking amusement only to find a horrible death. In the case of every fire where loss of life has occurred, the fatal theatre had long been known to be a fire trap. Fortunately, of late years—in fact since the introduction of electricity in our theatres and the abolishment of the naked gas jet—theatre fires have been rare in America, and we have grown to look upon any such calamity as one of the remotest of possibilities. But let us not close our eyes to the fact that while the majority of our theatres are absolutely safe, with exits enough to satisfy the most nervous spectator, we have other theatres which are deadly fire traps and where, in case of fire or panic, a terrible catastrophe would result.

The laws governing the construction of theatres in the State of New York are most stringent and adequate for the safety of the theatre-going public, provided that the theatre is of recent date, but there are at least eight prominent theatres in active operation to-day in New York City, to say nothing of Brooklyn, which are nightly a menace to the public and the licensing of which must take some extraordinary political "pull" to secure. One of these has a stage entrance down a flight of cellar stairs from an adjoining street with all the dressing rooms for the actors underground. The place has one stairway to the balcony and the "gallery gods" take wing down a side entrance to the building from Broadway.

Another theatre which adjoins a prominent hotel is practically upstairs and the aisles barely accommodate one person to pass at a time. The rows of seats are so shockingly close together that as the auditor sits in his place, his knees and his nose are in such close proximity to each other, that he has the backache if not the stomachache, before the end of the first act of any play. Should a panic occur in this theatre only a football player could get out alive. Still another theatre is upstairs and has one solitary flight of winding stairs down which the entire audience must plunge in time of panic, to meet another flight of steps before reaching the street. It is well known that winding stairways are a deadly source of danger in time of panic.

One more theatre, originally built as a music hall, has a stage which is below the level of the street, to reach which the actor descends what is called a stairway, but which is nothing short of a narrow, steep ladder. What the powers that be had on their minds when they passed this construction, would furnish an interesting item to the cause of "graft uprooting" and Municipal Reform. However, here the audience is reasonably safe, so the poor actor and the stage hands "be damned."

A popular theatre, facing on Broadway, has a rotten wooden stairway in an old building by which those whose income admits of 50 cents for a seat must enter from the street. Other theatres are overcrowded as to seating capacity.

Nothing is of more vital importance in a theatre than wide aisles, stairways, roomy seating arrangements, numerous exits, fire extinguishers, hose lines, sprinklers over the stage, asbestos curtains and also a system of separate lighting for the fire escapes and lobbies entirely detached from the lights on the stage or the body of the house. Nothing adds to panic so much as the sudden collapse of lights and continued darkness in the auditorium, yet in some theatres in New York there are no such extra lights and if the electric lights suddenly failed the house would be plunged into absolute darkness, making egress almost impossible. A panic under such conditions is awful to contemplate.

The use of electricity has materially diminished the danger

of fires in theatres, for while defective insulation is still a source of danger, it is happily a remote one; whereas the flaming alcohol torch which was used to light the border lights, and even the footlights, was a constant source of horror in the hands of the careless stage hand. Calciums must be handled with great care; they emit sparks and sometimes explode and the taking of flashlight photographs is not looked upon favorably by the insurance companies. Smoking is supposed to be strictly forbidden on the stage and in the dressing rooms, but it is more observed in the breach than otherwise. Some gas is still used and it must be on in all the dressing rooms or the actors must resort to candles, as electric light bulbs do not heat grease paint.

The greatest danger from fire to a theatre, says Civil Engineer Gerhard in his interesting treatise on the subject, is during the two hours following a performance, and not during the performance, as would naturally be supposed. The reason for this is partly that during the performance greater watchfulness exists as regards open lights, the sources of heat and the other usual causes of fire, and partly because many fires which actually started during a performance, for instance, by carelessness in the use of fireworks, or by the use of firearms, do not break out at once, but smoulder for a while in the inflammable scenery and woodwork of the stage, and break out during the hours following the performance. The risk from fire immediately before the performance and while the audience is admitted is found to be three times as great as during other hours of the day, which is explained by the fact that at this time the gas jets which illuminate the scenery are lit. Theatres, therefore, are safest in the day time. The danger is increased threefold during preparations before the performance because of lighting up, etc.; it is reduced during the performance on account of greater watchfulness on the stage, but is still two times as large as during the day. The danger reaches a maximum (seven times the day risk) during the two hours after the close of the performance and it remains during the night nearly three and one-half times as great as during the day.

The great fire calamities during the last hundred years have been:

Theatre in Richmond, Va., 1811, killed 70; cause, careless hoisting of a stage chandelier with lighted candles. Lehmann Theatre, St. Petersburg, 1836, killed, 800; cause, stage lamp hung too high, ignited the stage roof. Royal Theatre, Quebec, 1846, killed, 100; cause, upsetting of a lamp on the stage. Ducal Theatre, Baden, 1847, killed, 63; cause, careless lighting of gas jets in a box ignited draperies. Teatro degli Aquidotti, Leghorn, 1857, killed, 100; cause, fireworks. Conway's Theatre, Brooklyn, 1876, killed, 283; cause, border caught fire from border lights. Theatre Municipal, Nice, 1881, killed, 150; explosion of gas. Ring Theatre, Vienna, 1881, killed, 450; cause, careless lighting of border lights with alcohol torch. Circus Ferroni, Russian Poland, 1883, killed, 268; cause, enployee smoking. Opera Comique, Paris, 1887, killed, 300; cause, scenery ignited from gas jets. Exeter Theatre, England, 1887, killed, 200; cause scenery caught fire from gas jets. Theatre at Oporto, Portugal, killed, 240; cause, scenery caught fire from gas jets.

The public is as much threatened by causeless panic as a real one. A cry of "fire" without any cause, the noise of engines in the street on their way to a fire which may be

MISS IDA CONQUEST AS HELENA IN "A MIDSUMMER NIGHT'S DREAM"

White MISS NELLIE FOLLIS
Member of "The Billionaire" company

close by or far away, the sudden illness of one of the audience, unforeseen accidents upon the stage, the use of animals in the play, are all causes which may lead to incipient panic. As to horses, once thoroughly rehearsed in their parts, they are as a rule more surely to be depended upon than the actors.

The aftermath of theatre fires shows that the greatest number of casualties occur in the upper parts of the house. Few, if any, of the victims are actually burned to death. Suffocation from smoke and being trampled upon are the immediate cause of the loss of life.

Few persons can boast of actual experience in a theatre fire, yet the writer had such an experience. It happened in Geneva, Switzerland, in the old Opera House on the Place Corraterie. It was a benefit and a gala occasion, and "Faust" was the bill. We were seated in the front row of the orchestra chairs, and in front rose a high iron railing separating the audience from the musicians. Preceding the opera was a one-act comedy in which the favorite ingénue of the company took the leading part. When the curtain rose, this actress was seated at a table reading a letter. It was almost immediately remarked by every one that she was exceedingly nervous, and that what was known to be a light comedy scene was rapidly developing into an emotional one of great intensity. The actress was trembling violently. It all lasted but a moment, then she slipped off the chair to the stage on her knees, wringing her hands and speechless from fright. At that moment a great noise (evidently suppressed until then) broke out in the wings, and a thin red flame shot along the centre sky border. For one second an awful hush prevailed, then, as flame burst forth all over the stage, the audience rose—pandemonium broke loose!

Otto Sarony Co.
MISS MIRIAM NESBITT
Now appearing in "The County Chairman"

We looked back only once to hear the crash of timbers, of breaking seats, to see a hideous mass of people, screaming, fighting, cursing, praying, the men crawling over the women, other women being carried, all in one mad rush for the exits. Then our attention was riveted upon the stage. The actress was still there, crawling on her hands and knees toward one of the boxes. We realized that she was in imminent danger. Every instant we expected to see her thin gown set on fire by the sparks that were now falling in showers from the burning scenery. The writer and another American made our way into the stage box and called to her. Escape by way of the stage was impossible. At the sound of our voices she realized that help was near; she was now out on the apron and beyond the curtain line, crouched in a corner. The most tragic movement has its comic side. The player of the double bass had, in his excitement, gotten his instrument wedged fast.

"Make a bridge with your violin!" we shouted.

He looked aghast at the idea of sacrificing his violin. "Quick!" we yelled again. "It's a life or your fiddle!"

Hall MISS LILY BRINK
Dancer in Anna Held's company

The actress stretched out her arms to the musician, pleadingly. He gave in and by a superhuman effort we released his big fiddle and placed it between the box and the edge of the apron, and in a few moments she was safe in the street.

By this time the fire had been put out, but the scene at the theatre doors beggars description. At the stage door were huddled together the fifty or more chorus people and supers all in their operatic toggery, nearly frozen. Most of the women were crying and all of the men were swearing in several languages, and some swearing and crying. The people had begun to return to the theatre to look for lost valuables and the manager of the theatre armed the ushers with brooms and had them sweep the débris into the foyer, where it was sorted out and claimed. Everything that men and women wear, inside or outside, was found in the collection. Also several prayer books. One entire gown was found. It seems that the lady who owned this got her very long train twisted about the legs of a man who would not or could not unwind himself, and as she was being dragged toward the stairway, despite her screams, she unbuttoned the gown and managed with a big tear down the front to step out of it, making her escape entire *en deshabille*. Wonderful to relate, no one was seriously injured. There were a few broken ribs, bruised bodies, cut faces and much torn hair! And bonnets and hats enough to stock a well-ordered millinery or hat shop. Also one complete lady's blond wig and a false beard! Cause of the fire, preparation of red fire for the Damnation of Mephistopheles.

HARRY P. MAWSON.

Otto Sarony Co.
MISS M. GORDON
One of the tea girls in "The Three Little Maids" company

MISS FRITZI SCHEFF AS BABETTE

This popular grand opera singer recently made her debut in comic opera at the Broadway and scored a marked personal success in the leading role of Harry B. Smith's and Victor Herbert's operetta

The Actors' Home on Staten Island

The Home from the grounds

MR. AND MRS. LEON J. VINCENT (seated)
TOM BURGESS (center)

"SEE the players well bestowed." Literally, have our leading actors and managers taken Shakespeare's recommendation, and with loving hands built for their less fortunate brethren of the stage a snug harbor where, after the long, rude struggle, the aged and infirm may seek shelter to await in peace and comfort the closing act in life's drama, and the fall of the final curtain?

In the midst of the garden patch of Greater New York, situated in a picturesque valley, surrounded by a huge amphitheatre of majestic and well-wooded hills, on Staten Island, stands this beautiful Actors' Home, and here as "guests" dwell nearly half a score old-time mummers, comates and brothers in exile, supported entirely by the voluntary contributions of the people of the stage, galled by no restraint, and enjoying the utmost freedom and liberty. For the Actors' Home is a home in every sense of the word. There is no suggestion of the theatrical almshouse in this refuge where the inmates form one huge happy family. They live a life of plenty, almost luxury. They may be likened to guests at an hotel where all have tastes and sympathies in common, where there are no transient guests and no bills to pay. No more interesting little colony was ever gathered together than this picturesque collection of "lean and slippered pantaloons" and players who have reached the "last scene of all that ends this strange, eventful history."

"DADDY" BAUER
The oldest inmate of the Actors' Home

To be eligible for admission as inmates, each candidate must be at least sixty years old, if a man, and fifty-five, if a woman. The average age of the present inmates is sixty-eight years and ten months. The "old man" of the Home, is John G. Bauer, always called "Daddy." He is turned eighty years of age, but he is still as spry and active as a popular exponent of "juvenile leads." With his magnificent mane of snow-white hair floating in the wind, he stalks for miles around calling on cottagers and gardeners, and gathering up huge bouquets of cut flowers with which he keeps the home supplied summer and winter. At certain seasons he hunts the woods for wild flowers. Every man and woman on Staten Island has a kindly word and a floral offering for "dear old Daddy." Bauer is equally well known on Broadway, where his picturesque appearance always attracts much attention. He was a prominent actor for more than half a century.

> "His life was gentle, and the elements
> So mixed in him, that Nature might stand up
> And say to all the world, 'This was a man!'"

Scarcely less respected is that rugged stage veteran Harry Langdon, once leading man with Booth and McCullough, and another interesting inmate is Fernando Fleury, who achieved almost world-wide reputation, in the days of our grandfathers, as an impersonator of female characters. He is now a gray-haired portly man long past the alloted span of life.

Prominent among those awaiting their final call at the Actors' Home are Leon J. Vincent and his wife. Vincent was for eighteen years stage manager of Niblo's Garden, and it was he who produced the famous spectacular piece "The Black Crook." He is the recognized comedian of the little community, being full of fun and as fond of a joke as a boy. "With mirth and laughter let old wrinkles come,"

is Vincent's favorite quotation. It might well be adopted as their motto by the happy inmates of the Players' Home.

Then there is Tom Burgess, an old-time circus clown, of whom it may be truly said "A merrier man, within the limit of becoming mirth, I never spent an hour's talk withal. His eye begets occasion for his wit." Not so with poor Dick Parker. He is stone blind. With eyesight failing, he was admitted to the institution nearly a year ago. Since then he has gradually become sightless. He was originally a banjo player, and for some time manager of the Third Avenue Theatre.

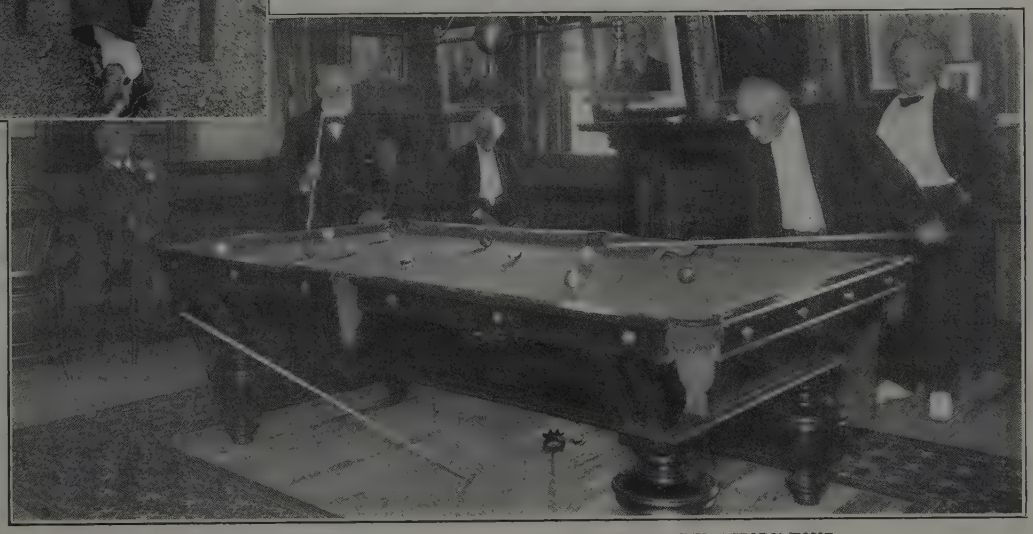
MISS SIDNEY COWELL AND FERNANDO FLEURY (seated)
HARRY LANGDON (center)

Others are Harry B. Hapgood, an old-time manager, now seventy-eight years old; William Gilbert, formerly of Daly's company; Eugene Eberle, Harry D. Gale, Burnell Runnells, Frank Cleaves, Owen Feree, John Foster, and J. R. Marshall. All these bear names well known to playgoers of half a century ago. They have played well their parts, and now, far from the madding crowd of the Rialto and the glare of the footlights, unwearied by endless rehearsals and the worry of one-night stands, they pass their days in peace awaiting the fall of life's curtain.

"And this their life, exempt from public haunt,
Finds tongues in trees, books in running brooks,
Sermons in stones, and good in everything."

Among the women "guests" of the Actors' Home, Miss Sidney Cowell easily ranks as "leading lady." She it is who presides at the pianoforte in the drawing room each evening, or sings dreamy sweet songs to the melody of her guitar upon the piazza. She is a daughter of the late Sam Cowell, an Englishman who sang "The Ratcatcher's Daughter" early in the nineteenth century, and was, in his time, the most popular of vaudeville performers. Miss Kate Singleton, now a white-haired dowager, was once a famous beauty and held high position on the stage. Other old-time favorite actresses who are now inmates of the Home are Mrs. Nick Forrester, Mrs. E. P. Holmes, and Mrs. J. R. Marshall.

No more magnificent testimonial to the whole-hearted generosity and benevolence of American actors and actresses could be imagined than the home they have provided for their aged and destitute. Probably no institution of its kind exists where the hand of charity dispenses its favors in kindlier form. A candidate for admission must be recommended by two recognized managers and two actors and actresses of repute. The application is then considered and passed upon by the Board of Guardians. Upon admission an inmate is assigned an elegant bedroom and is treated in all respects as a guest in a first-class hotel. No tasks are imposed upon him. He is free to come and go at will. Three substantial meals a day are served in a well appointed dining room. There are smoking, billiard, card and drawing rooms at their service. A well-stocked library with thousands of books and all the magazines and papers is provided; and is it necessary to add that one of the most welcome among the monthly publications is THE THEATRE MAGAZINE, which gives these old players so splendid a glimpse of the world that once was theirs. The "guests" are also furnished with all manner of wearing apparel, not uniform, but just such as they have been in the habit of wearing, and in addition they are given fifty cents each Saturday, to serve as pocket money.



HARRY HAPGOOD (left) AND JOHN FOSTER PLAYING POOL IN THE ACTORS' HOME

To the late Louis Aldrich, the President of the Actors' Fund of America, is due chief credit for the establishment of "The Actors' Home." Three years ago he suggested to

Al Hayman, head of the Theatrical Syndicate, that he should inaugurate a list of contributors to defray the expense of providing a home for the aged and destitute in the profession. Mr. Hayman immediately drew a check for $10,000 conditional on the raising of an additional $50,000 to be subscribed exclusively by actors and actresses. Within three weeks $71,000 had been collected. Three months saw this doubled. Ground was bought and the home built at a cost of $112,000. It was opened and dedicated May 8, 1902. Since then it has been maintained at a cost of $18,000 a year. And it is not, and never has been, one penny in debt.

The Actors' Home occupies the site of the old Colonel Richard Penn Smith Homestead, about two miles from West Brighton, Staten Island. The house is three stories high, and presents a most picturesque appearance. The walls are of cement, interlaced with dark oak beams. In architecture, it somewhat resembles an old Inn of Shakespeare's time. It is surmounted by quaint gables, and surrounded by broad piazzas, all carefully screened against the attacks of Staten Island mosquitoes.

The grounds are fourteen acres in extent and comprise well-kept lawns and flower beds, fruit orchards and truck gardens, sloping down to a miniature lake, well stocked with fish, and on which are pleasure boats for the use of the guests. On the east side is an "Italian Garden" and terraces, fringed with rose trees.

McIntosh CHARLES RICHMAN
In Victor Mapes' play "Capt. Barrington"

The house contains fifty large bed rooms, many with private bath rooms, and luxuriously furnished and in the most modern style. It is lighted throughout by electricity. The dining room will easily seat one hundred, and in the drawing room, where each Sunday night entertainments are given by the inmates to invited guests, an audience of nearly twice that number often assembles.

The home is under the superintendence of Sheridan Corbyn, himself an old actor and manager, and whose considerate courtesy and tact have endeared him to his charges.

The proverbial carelessness of the average player as regards the future is strikingly shown by the indifferent attitude of the profession, as a body, to that most worthy charity, the Actors' Fund. Although the Fund is ready and willing —nay, must by its charter—succor or bury any destitute actor among the 26,000 players in the United States, only 700 have shown themselves willing to contribute the $2.00 which is the small annual membership fee. But member or not, the Fund cares for the sick and buries the dead. Various schemes have been proposed to augment the revenue of the Fund, which is supported solely by voluntary gifts and benefits, but all have proved failures. The only solution to the problem would be for the managers to agree not to engage an actor unless he was a member of the Fund.

WALTER BROWNE.

Byron JIM HOCKLER (Maclyn Arbuckle)

ACT I. Jim: "Come, lad, we'll get you the office and the girl, too"

SCENE IN GEORGE ADE'S RURAL COMEDY "THE COUNTY CHAIRMAN" AT WALLACK'S

Maude Adams in her new play "The Pretty Sister of José"

Hall — PEPITA (Maude Adams)

ACT I. Pepita: "This is Sebastiano!"

A BRIEF critical notice of "The Pretty Sister of José," the play by Mrs. Frances Hodgson Burnett, in which Miss Maude Adams is appearing this season, was printed in our last issue. Pepita, a girl of the provinces, has come to Madrid with her simple-minded brother José, and is tasting for the first time the joys of city life. Because her father was cruel to her mother she is prejudiced against men. She is willing to flirt with men, but holds herself free from serious affection. In Madrid she attracts the attention of Sebastiano, the foremost matador of Spain. She battles against her impulse to love him and is especially bitter when she learns that Sarita, another girl has died because her love for him was not reciprocated. Pepita treats Sebastiano with contempt, until he, weary of worshiping at so hopeless a shrine, renounces her and departs for a distant city. When he is gone Pepita realizes the depth of her love for him and goes through a period of remorse, anguish and self-abnegation. Upon his return she dances before him to regain his interest, and he, overwhelmed a second time by his infatuation for her, loses control of his nerve, and in the bull ring that day makes a mistake that results in his being seriously wounded. Pepita nurses him back to life, and in the sequel they marry and live happily ever afterwards.

Hall — JOSE (Edgar Selwyn) — PADRE (G. H. Hunter) — PEPITA (Miss Adams) — SEBASTIANO (Henry Ainley)

ACT III. Padre: "May the Virgin Mary bless and help you!"

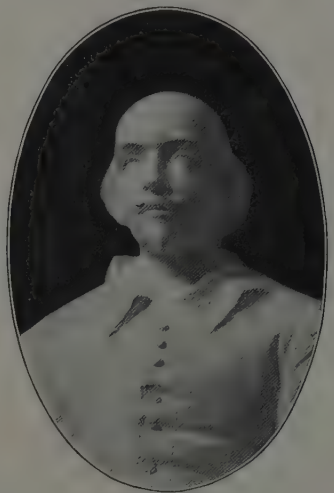
Byron, N. Y. LANCELOT (Edwin Arden) MARY ANN (Eleanor Robson) PETER (Frank Doane)

Miss Eleanor Robson is reported to have made a great success in this Dickens-like comedy which will shortly be seen at the Garden Theatre in New York. Mr. Zangwill's heroine is a London slavey who falls in love with a poverty-stricken composer and is separated from him by her inheritance of a great fortune, meeting him again later when he is famous and both living happy ever after. The Chicago "Tribune" declares it a play "as sweet and clean and as truly human as the stage has offered in many a day."

SCENE IN ISRAEL ZANGWILL'S PLAY "MERELY MARY ANN"

Shakespeare's Disinherited Child

IS it not curious that one of the most brilliant triumphs of Shakespeare's genius should be quite unknown to the great majority of his retainers? Is it not incredible that it should be omitted from about all the editions of his works? Allegedly "complete" sets of Shakespeare's plays admit such dubious and dolorous ineptitudes as "Pericles" and "Titus Andronicus," and bar out a drama, certainly no less authentically his than these two, and withal so splendid that it ranks among the very highest of his achievements in the minds of those of us who think it his. We can forgive these editors for omitting such an arrant piece of cheap murder drama as "Arden of Feversham," with which the master's hand may have puttered a little, but there is no indulgence broad enough to excuse the slight they put upon both Shakespeare and his readers by banning "The Two Noble Kinsmen."



Head of the new statue of Shakespeare recently erected at Elsinore, Denmark, the scene of the tragedy of Hamlet. The memorial was executed by the sculptor, Louis Hasselriis of Rome, and was paid for by public subscription.

This is no place to go into an historical argument on the merits of the case further than to say that, against Hazlitt, Hallam, Knight, Ulrici, von Fresen, Furnwall and Rolfe, who were not convinced that Shakespeare had a hand in the work, one can place the names of Lamb, Coleridge, Spalding, Dyce, Schlegel, Hickson, Fleay, Ward, Stack, Lowell, Littledale, Hudson and Skeat, as well as the title page of the 1634 edition (printed only 18 years after Shakespeare's death), which says that it was "written by the memorable Worthies of their time: Mr. John Fletcher and Mr. William Shakespeare, Gentlemen." To these authorities we would add confidently the internal evidences of the text.

When I first read the play, I had been steeped for weeks in the work of Fletcher, one of the most sweet and luminous stylists of the world-literature. Shakespeare had been almost mother's milk as well as daily pabulum to me. Irresistibly, then, I was inclined to put an "S" over certain scenes or passages, and an "F" against others. After, and only after, this fascinating detective-exercise, I hunted out what the authorities had guessed, and the consensus of my instinctive feeling with their learned decision, with certain inevitable differences of detail, is both delightsome and personally convincing.

Of all stylists, Shakespeare is the most elusive. The one thing you can depend upon his doing is the unexpected thing. And at best that is disconcerting to the literary analyist. As Coleridge said:

> "There's such divinity doth hedge our Shakes-
> "peare round, that we cannot even imitate his
> "style; . . . no one has ever yet produced one
> "scene conceived and expressed in the Shakespear-
> "ian idiom."

Once in a thousand pages of literature you will exclaim, "Ah, that phrase is a bit of quite Shakespearean felicity." But your author has simply stumbled into it and you can only define its charm by a helpless feeling that somehow it

happens to be utterly charming. It is this overpowering negative proof that most convinces the reader of the "Noble Kinsmen" that the ineffably fine soul of Shakespeare has sauntered through it. You track him as you might follow the golden spoor of a stage queen by the spangles fallen from her gauzy draperies as she passed.

The plot of the play comes from Boccaccio *via* Chaucer, who made it "The Knighte's Tale" of the Canterbury series. In his description of the Temple of Mars, Chaucer proved that he had the epic as well as the lyric touch. It is in the same temple scene of the dramatized version that one reads such majestic lines as surely no Elizabethan could have written save one.

The first scene of the play Lamb gives to Shakespeare, and most fitly, it seems to me. The very stage directions for the hymeneal procession have his flavor. Dyce also gives him this scene in which there are lines it fairly hurts not to quote. The second scene has, for me, also the Shakespearean manner. The third, Lamb gives to Shakespeare, though I had credited it to Fletcher, because its vigor seemed rather the excess of a graceful poet stretching after power, than the natural force of Shakespeare (who can indeed be bombastic, but not exactly thus, I feel). There are many single sentences here, however, that I had marked with an "S," and the final scene I should give him unreservedly, lyric and all.

The first of the Second Act I had assigned to both of them, and was pleased to find that there was a disagreement between Lamb and Coleridge, the former giving it to Fletcher, the latter to Shakespeare. When in the prose talk about the two young prisoners, Palamon and Arcite, the Jailor's Daughter says of their deportment,—

"I do think they have patience to make any adversity ashamed—
"the prison itself is proud of 'em; and they have all the world in their
"chamber. . . . It is a holiday to look on them."

And when the ardent Palamon exclaims of Emilia,

"She's all the beauty extant!"

you can swear by all the swans of Avon that the King-swan wrote the words.

The next scene brings up a debatable point; when resemblances are too close one sometimes suspects imitation rather than the original brew. It is the similarity between the raving of the Jailor's Daughter (who goes mad in the Fourth Act) and the maunderings of Ophelia, that leads Dyce to charge Fletcher with cold plagiarism; for Dyce thinks the two did not collaborate, but that Fletcher tinkered the play after Shakespeare's death. What, then, is to be said of the almost identity, with Rosalind's lines, of these in Act II.?

"Banish'd the Kingdom? 'tis a benefit,
"A mercy, I must thank 'em for."

Perhaps Fletcher did write this scene, too, and these other lines in it:

"Once he kiss'd me;
"I lov'd my lips the better ten days after."

Either of the two pens might have dripped that honey; but only one pen could mingle homeliness with preciosity as here in the first scene of the next act, where Arcite in the forest where the folk are a-Maying, muses on Emilia as,—

"Fresher than May, sweeter
"Than her gold buttons on the boughs, or all
"Th' enamell'd knacks o' the mead or garden! Yea,
"We challenge, too, the bank of any nymph
"That makes the stream seem flowers; thou, oh jewel
"O' the wood, o' the world!"

Byron

EDWIN ARDEN AND MISS ELEANOR ROBSON IN "MERELY MARY ANN"

This scene, too, is full of the audacious word-manufacture in which Shakespeare outdid all others put together: and you find such phrases as

"Chop on some cold thought"; "I ear'd her language"; "a chaffy "lord"; "Honour and honesty I cherish and depend on, howsoe'er you "skip them in me"; "brave souls that have died manly."

In the third scene recurs Jaques' familiar line, "And thereby hangs a tale." The fifth simply reeks with this undeniable Shakespeare:

"Tediosity and disensanity"; "the very plum-broth and marrow of "my understanding"; "You most coarse frieze capacities, ye jane "judgments"; "Where be your ribbands, maids? Swim with your "bodies, and carry it sweetly and deliverly"; (to a dog) "carry your "tail without offence or scandal to the ladies; and when you bark, do "it with judgment."

Did the author of the sublime foolery in "The Midsummer Night's Dream" write this, or did he not?

"I, that am the rectifier of all,
"By title *Paedagogus*, that let fall
"The birch upon the breeches of the small ones,
"And humble with a ferula the tall ones,
"Do here present this machine and this frame:
"And, dainty duke, whose doughty dismal fame
"From Dis to Daedalus, from post to pillar
"Is blown abroad, help me, thy poor well-willer."

Some clue to Fletcher may be found in three or four places where the word "thousand" is characteristically used without an article, the mad-scene among them.

Spalding gives all the last act to Shakespeare except the second scene, where there is more of the mad girl, who would be wonderfully ingenious if she were not so wonderfully like Ophelia. It is the absolute power of certain parts of this act that seems to me to give the final proof of the play's royal parentage The scene is the temple of Mars, and the magnificent lines of Chaucer in the same situation are even surpassed by a greater than that "morning-star" —by the very sun of our literature, indeed. Arcite, with his attendants, kneels and prays Mars' favor in his approaching combat with his former boon friend Palamon. This is his apostrophe to war (very timely, too, in these bloody days of Arbitration):

"Thou mighty one, that with thy power hast turn'd
"Great Neptune into purple, whose approach
"Comets prewarn; whose havoc in vast fields
"Unearthed skulls proclaim; whose breath blows down
"The teeming Ceres' foison, who dost pluck
"With hand armipotent from forth blue clouds,
"The mason'd turrets: that both mak'st and break'st
"The stony girths of cities; me thy pupil,
"Youngest follower of thy drum, instruct this day
"With military skill, that to thy laud
"I may advance my streamer, and by thee
"Be styl'd the lord o' the day! Give me, great Mars,
"Some token of thy pleasure! [*Crash of thunder*]
"Oh, great corrector of enormous times,
"Shaker of o'er-rank states, thou grand decider
"Of dusty and old titles, that heal'st with blood
"The earth when it is sick, and cur'st the world
"O' the plurisy of people, I do take
"Thy signs auspiciously, and in thy name
"To my design march boldly! Let us go!" [EXEUNT.]

Of these lines Lowell said not only that in them Shakespeare expressed the true philosophy of war, but that they were "as unlike Beaumont and Fletcher as Michae Angelo's charcoal head on the wall of the Farnesina is unlike Raphael." These and other considerations numberless impel me to condense the whole matter of the authorship of certain scenes of the play to this. If they were not written by Shakespeare, they were written by some one with a skill equal to Shakespeare's at his best.

RUPERT HUGHES.

Hall

SMOKING ROOM IN THE MAGNIFICENT NEW AMSTERDAM THEATRE, NEW YORK

R.N.Hyde.

STORIES OF THE STAGE

An Actor in Wall St.

By Edward Fales Coward

THEY were called "The Three Musketeers of the Rialto." One for all and all for one was their motto. And what was more they had lived up to it for a number of years.

Of this young trio, Ernest Conway was the talented and ambitious actor, Lawrence Crawford, the gifted and no less hopeful newspaper man, who had written a play, while the third was Ralph Desmond, an energetic lieutenant of a theatrical Napoleon. How each was to accomplish his individual aim and ambition was the thoughtful concern of the other two, and they met frequently in a Broadway café to exchange ideas.

At one of these meetings Crawford read to them a play he had just completed. It was called "Veiled Insinuations," and his two friends were enthusiastic about it. It was an admirable vehicle for the display of Conway's talents as a light comedian. The principal rôle Conway thought was the best turned out in years. John Drew, he said, would scream for it, Miller cry for it and Faversham fight for it. There were moments, he declared, when it seemed as if Pinero must have sketched the leading character. Here was an incident that suggested Henry Arthur Jones at his best. Only Clyde Fitch, he insisted, could have devised a certain comedy scene, while for another human touch the genius of Gus Thomas must have been called in.

It must be produced. It would give Crawford immediate rank among the best dramatists of the day. Conway's reputation as an actor would be instantly established, while Desmond would be hailed along the Great White Alley as the daring young manager who knew a good thing when he saw it and was not afraid to produce it even if written by an American author.

The author said he didn't wish to appear lacking in modesty, but he did really think he had turned out a very good comedy. In fact, he knew he had, but was glad to have his judgment backed up by one so competent as Desmond. Whereupon the waiter was again summoned and the beers set up.

"Was it possible to make a joint effort with 'Veiled Insinuations?' They must, but——"

Ah! that little "but," so destructive to youthful ambitions. Could they between them raise enough to try the experiment? For dramatic experiments are costly no matter how simply they are projected, and be it said our enthusiasts were as honorable as they were youthful. No shoestring management for them.

Pencils and paper were produced. As the comedy was a modern one no special scenery had to be prepared. The cast was a small one, and of course the star would throw in his services and divide only as a partner, but to guarantee salaries for at least two weeks they should have $4000. That would keep them going for six weeks even if business was "rotten." Desmond thought an additional $3000 for printing, transportation, rent and advertising would be all that was needed in his department. He could get "time" all right and in good houses, too. If they succeeded Klaw & Erlanger or the Independents might switch the Roger Brothers or Hackett to give them a route.

Again they went over the figures. Yes, $7000 ought to suffice. Now, what were their assets?

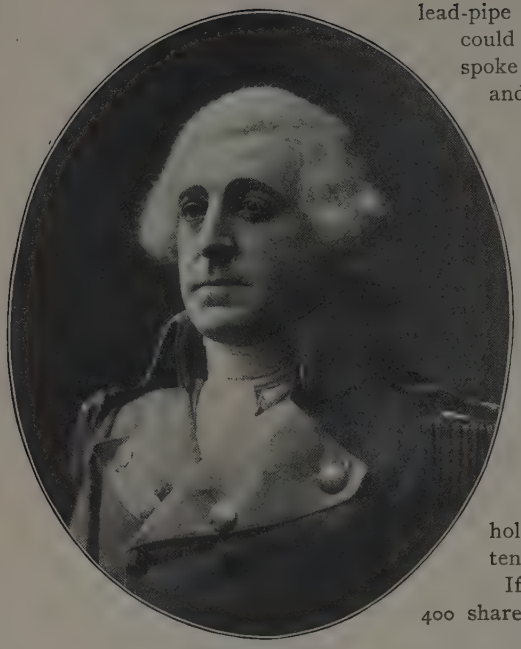
Crawford, as the newspaper man, had been able to save very little, but a distant relative had recently left him a $1000 bond which was then selling above par. Desmond was not much better fixed as all he saved on the road generally went in tiding him over the summer solstice. But he had a friend from whom he thought he could borrow $1000. Selwyn always got a good salary, but a juvenile lead had to spend a great deal on his clothes and he thought they had better not count on more than a thousand from him.

Three thousand dollars secured and four thousand more to be realized. Where was it to come from?

Among Conway's acquaintances was a young stock broker who had made all sorts of money. Four years before he was making deliveries in the street at $3 per. To-day he had his own town house, a big country home, yachts, automobiles, in fact, everything associated with a successful financier. He had often urged Conway to take a flyer, declaring that his office was just lined with

F. C. Clarke

"I wish you would place this to his credit," she said



JOSEPH KILGOUR
As George Washington, in Victor Mapes' play "Capt. Barrington"

lead-pipe cinches that could not lose. He spoke with the fluency and authority of a race track tout. Conway had never yielded to his get-rich-quick whisperings, but remembered now that his broker friend had urged him not two days since to take on a good line of U. S. Scissors common, and hold on tight for a ten-point rise.

If the tip was good 400 shares of this sterling industrial, carried by them, would net the much-desired $4000. The proposition was thoroughly argued. The new season would open in a few weeks. Time was very limited in which to raise the sum lacking by corralling capitalists. Desmond would soon have to notify his employer if he was going to continue on another season, and Conway too was in a similar fix. Neither could afford to do any bridge burning.

"It's a gamble pure and simple, I know," said Selwyn, "but isn't the stake worth it? If we lose all none of us will be much poorer, and if we pull off the coup we'll have a bully run for our money. I move we take the flyer." The resolution was unanimously carried and Conway appointed a committee of one to put it into execution.

The next day V. G. Ketchem & Co., bankers and brokers, Broad street, had a new account on their books, to wit:

ERNEST CONWAY

Dr.		Cr.	
1903		1903	
July 15, 400 U. S. Scissors Common,	$20,000	July 15, Cash	$3,000
Commission,	50		

Mr. Ketchem, alert, suave and encouraging, declared the young actor was doing the wisest act of his career. He had bought at the very psychological moment. The boom was just about to begin. The pool was in fine shape and an upward whirl of at least ten points was due within a fortnight. The trio that evening felt so positive of the future that they began to work out all the preliminaries for the first production on any stage of "Veiled Insinuations." Desmond and Conway both notified their principals that they didn't care to sign as they had made other arrangements for the coming season.

For a few days U. S. Scissors common fluctuated between 50 and 51. It was a rare moment during board hours that some one of the trio was not fingering the tape. A week passed and no appreciable advance had been made. Ketchem, however, was most reassuring.

But one unfortunate day something hit the market. Standard railway shares sold off sharply, and U. S. Scissors common reached a new low level, 46. The Musketeers were visibly perturbed, but Ketchem said it was simply a bear raid and that when the traders went to cover, the stock would get back all it had lost, and a great deal more too.

Conway, meanwhile, was playing leads with a Newark stock company. In the organization was a charming young Southern girl named Vivian Mason. Her family was well-to-do, but she had a passion for the stage and had made a hit in ingénue rôles. As Conway was gentlemanly, with engaging manners, it was not surprising that between the two there sprang up a community of interest, encouragement and confidence. With his experience and common sense he was able to give her much valuable advice, while she, having just emerged from a world not limited by the four walls of a theatre, occasionally brought home to him the fact that although all the world is a stage, the stage is not necessarily all the world.

Naturally, he told her about the projected starring tour and the syndicated flyer in the street. She showed the greatest possible interest, especially as he hinted that the leading female rôle was quite within her capabilities and that he and his associates were seriously considering her claims. After that there was a new rooter for U. S. Scissors common.

As Mr. Ketchem had previously explained, the recent break in the stock was due to the bears, and it recovered a little; but along came another of those positive recessions which often follows the rally after the break. Scissors dropped to 43 and Conway got a notice from his brokers that his margin was practically exhausted, that he must send in some more by the following morning, or his stock would be sold out.

This cheerful information reached Conway just as the matinee began. It was very apparent to the company that something had gone wrong. Conway's light comedy that afternoon was very "doggy." When Miss Mason inquired the cause,

MISS ADELAIDE NORWOOD
Prima donna, Castle Square Grand Opera Company

Conway told her the whole sad story. He had not yet seen his friends, but he knew their resources as well as his own, and there was no possible way of further protecting their commitment. Their iridescent bubble of hope and cheer had vanished into thin air and "Veiled Insinuations" would have to go back to the trunk.

The situation the next morning in the office of V. G. Ketchem & Co. was not cheerful. There had been a general call for margins all along the line and the response had not been encouraging.

"How is that Conway account?" said the senior partner to his cashier.

"We got a letter from him to-day," he replied, "in which he said it would be impossible to put up any thing more and that we'd have to sell him out."

"Very well, put the order in on stop to sell 400 Scissors common at 42½."

The words were hardly out of his mouth when a young woman entered the office and asked for Mr. Ketchem.

"I'm Mr. Ketchem," said the broker, as he advanced.

There was a moment of visible embarrassment on the part of his visitor. Then she said:

"Mr. Ernest Conway has an account here and his margin is almost exhausted. He can protect it no further and is in danger of being sold out. Here is $1500 which I wish you'd kindly place to his credit. Will it do any good?"

"I have every reason to believe it will save him," said the optimistic Mr. Ketchem. "Am I to make the receipt out in his name?"

"Yes, please, and if by any chance things do improve and he wins out on Scissors, I'd esteem it a great favor if you would kindly pose as a Wall Street philanthropist, and give no hint that any aid came from the outside."

And as Mr. Ketchem with his most impressive bow gave evidence of his willing consent, his visitor gracefully retired. Miss Mason was late at rehearsal that morning and the stage manager called her down hard. Even Conway chided her and said it was a bad break for a beginner.

During the day Scissors sold to the point where Ketchem had threatened to sell the syndicate out. The trio, of course, concluded that this had been done and paid no further attention to the quotations. Meantime, however, a sudden change had worked in the fortunes of the stock and steadily it began to climb. One day, Miss Mason asked Conway if he wasn't going to take his profits in Scissors, that it was thirteen points above the figure at which he had bought.

"Oh, just my luck," he replied, "we were sold out long ago."

"Were you notified to that effect?" she asked.

Hall

MISS GRACE FRANKLIN

Now appearing at the New Amsterdam Theatre in "Mother Goose"

Conway replied in the negative, whereupon she urged him to delay no longer but to call at once on V. G. Ketchem & Co. When he learned that the stock still stood in his name he was effusive in his thanks to his brokers for carrying him over the crisis, and immediately gave an order to sell. The next day he received a certified check for $9284.67.

Soon the papers announced that a new comedy, entitled "Veiled Insinuations," would be produced, with Vivian Mason in support of Ernest Conway, the new star.

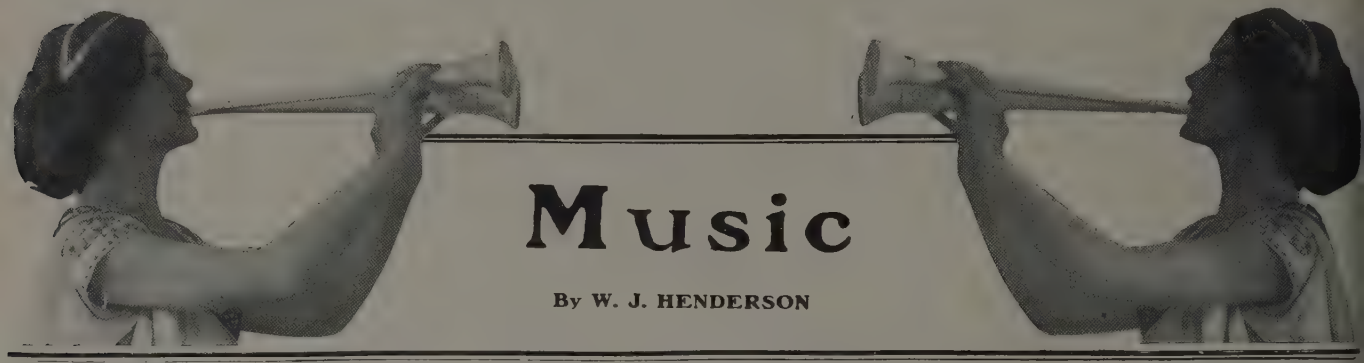
The première arrived and both star and play were hailed with loud acclaim. The play was declared to be the hit of the season. The Musketeers were now on velvet and no one in the company was surprised when the announcement

was made that in six weeks the star would marry his leading lady.

Shortly before that interesting event happened Miss Mason requested an interview with the trio. What was the cause? Was she going to break her engagement to Conway? Or was she going to ask for a raise in salary?

The conference convened. Miss Mason said: "Gentlemen, it is an unknown fact to you, but I really own a substantial interest in this show." They looked at her in astonishment. "I had no desire," she continued, "to appear importunate at any awkward moment, but I was the reason you were not sold out in Scissors," and she related the circumstances. "The money I advanced," she added, "was some I had saved up for my trousseau. I want it now for that purpose. Could you let me have a check for $1500?" and with that she produced her receipt from V. G. Ketchem & Co.

At the wedding breakfast the whole company was informed of the romantic circumstances under which "Veiled Insinuations" was launched, and no toast was drunk with greater enthusiasm than that to the "Nervy Little Angel of the Great White Alley."



Music

By W. J. HENDERSON

Copyright, Tonnele & Co.

WITH the closing days of drear November came the opening of the opera season, which in the mind of the average man in the lobby is the one important event in the world of music. Much had been trumpeted through the columns of the newspapers, which are overflowing with the milk of human kindness toward all sorts of player folk, about the wonderful revelations which would be made when Heinrich Conried's personally conducted season of grand opera in this bucolic town should begin its celestial course. It was to be a season of ensemble, of operas rehearsed till all the rough places were made smooth, of performances in which the stage management should glow with human intelligence, and in which singers were to take their proper positions as figures in a vast and convincing canvas of artistic conception.

Copyright, Dupont

MME. TERNINA

The eminent dramatic soprano who is singing the leading feminine role in "Parsifal," at the Metropolitan Opera House.

Up to the present time there has been nothing to show that the reign of the opera star has come to an end. When "Aida" was performed at the beginning of the second week of the season (November 30), the corridors streamed with excited people upon whose lips was a single word "Caruso." They were Italians and they went to the Metropolitan Opera House to hear the new Italian tenor. There were others in that throng who went to hear Scotti, and still others whose minds were intent on the return of the eminently sacerdotal Polonius Plançon in the orotund rôle of Rumfis, the high priest.

The stars, the stars, the evening stars! They sang together, and the heavens were actively engaged in telling their glory. It was the same thing on the opening night, when Mme. Sembrich reappeared as Gilda in "Rigoletto," with the aid of Mr. Caruso as the Duke and Mr. Scotti as the unhappy jester. The house rang with bravos when Caruso sang the B flat in "La donna e mobile." He deserved far more praise for some other features of his art, but no matter. B flats are more expensive than critical flats and the world wags its head at them with sage approval. Therefore let critics go gnaw their back files and flee unto the mountains of Hoboken where the vaudeville artist roareth.

Mr. Conried has kept his promise to the letter in some matters. He has furnished new scenery for such a shopworn antiquity as "Rigoletto." He has relegated to the limbo of obscurity the ancient Damrosch sets of "Die Walküre," which Mr. Grau pasted together season after season, and has provided new and presentable scenes. He has even played Baron Hausmann to the capital of the Pharaohs, and has given the second scene of the second act of "Aida" a better setting than it has had since the days of the despised Mapleson at the Academy of Music. He has robed the chorus in Verdi's opera in new and effective costumes, and he has stripped the ballet in the same work as no ballet has ever before been stripped in this shameless town. Poor old Kiralfy! he thought he was wicked in the "Black Crook" days, and preachers fired bitter invective at him. He'd be too good to earn his living in New York now. Mr. Conried is working for ART. He knows what the public requires to educate it to higher standards.

Things fell together in "Die Walküre" at the first performance, and at the second they were even worse. Wagner

Aime Dupont

ENRICO CARUSO

alian tenor, who has scored a succession of triumphs in New York

used to say that he desired plenty of clouds for the fight at the end of Act II. At the second performance, Siegmund Dippel had actually to push them out of his way in order to ascend the hill to meet his foe. That is ART and STAGE MANAGEMENT. In the very opening of the season, too, Mr. Conried had trouble with his collection of expensive larynxes. Mme. Gadski fell down so hard in the last act of "Die Walküre" that she blacked her eye and relaxed her vocal cords. She was unable to sing at the second performance, and her place was taken, but not filled, by Marion Weed, a young American singer, who would be highly successful in Königsberg, Riga (where Wagner once conducted) or Poughkeepsie. Caruso also fell ill with tonsilitis, and his part in "La Bohême" had to be assumed by Agostini, a third-rate tenor, of the extinct Baghetto company.

But let these matters pass, and let it be recorded that Mr. Conried has placed to his credit an admirable production of "Tannhäuser," in which Wagner's directions were faithfully carried out, and that he has introduced to this public an uncommonly fine tenor in Enrico Caruso. Mme. Ternina has returned with all her dramatic art, but with her voice in poor condition and Mme. Sembrich has disclosed a lovely impersonation of Nedda in "Pagliacci." Mme. Gadski has sung Brünnhilde in "Die Walküre" for the first time and has shown a consistent and effective study of the womanly side of the character. In Mr. Vigna, the Italian conductor, we have made the acquaintance of a very competent director, while Felix Mottl has fully justified his European reputation as a Wagnerian conductor. Edyth Walker, an American mezzo soprano, promises highly. Her Amneris was excellent.

Messrs. Colonne, of Paris, and Kogel, of Frankfurt, have conducted concerts of the Philharmonic Society. Neither of these conductors betrayed any inward disturbance by the sacred fire. M. Colonne is a routinier of the first order, and he believes in the efficacy of strongly marked accentuation, of trip-hammer fortes, and of diminuendos more marked than that of last summer's stock market. His reading of the "Symphony Fantastique" of Berlioz was just what should have been expected of a middle-aged Frenchman who knew his business and had never suffered from either delusions or absinthe.

Of Mr. Kogel, let it be said that he came from Germany and did not try to play Beethoven's "Eroica" symphony more slowly than any one else. A German conductor who does not drag his tempi is a novelty in these days. Mr. Kogel actually played most of the work too fast. Perhaps that is the way he makes sensations in Germany. His reading of the vorspiel and "Liebestod" of "Tristan und Isolde" was admirable in some respects, though the climaxes were made badly. He conducted Strauss's "Til Eulenspiegel's Merry Pranks with an Orchestra" with fine skill. Kogel is a good routinier, but he long ago ironed out his nerves, if he ever had any. O, temperament! What things are done in thy absence!

Mme. Sembrich gave her one song recital at Carnegie Hall, on November 17, and on the evening of the same day, and again two days later, the Oratorio Society repeated Edward Elgar's "Dream of Gerontius." Of Mme. Sembrich's entertainment it is necessary only to say that it was an exhibition of the highest art, backed by a personality musical through and through. Mr. Elgar s chef d'œuvre endured the ordeal of repetition at the hands of the Oratorians with great dignity. It is one of the works that will probably last for a time. It is of fine texture and loving workmanship. Its beauties will not exhaust themselves in a few hearings.

In the world of light music of course the sensation was the advent of fresh and frisky Fritzi Scheff in the field of operetta. Who does not admire the dainty, buoyant, seductive Fritzi? Who has not always thought when watching her cavorting on the Metropolitan Opera House stage that she would make a real shooting star in "comic opera" Well, she has done it. She has done it in spite of the fact that in her part in "Babette," the operetta constructed for her by Harry B. Smith and Victor Herbert, she has only half a chance to show her cleverness. Mr. Smith set out to write an opera comique and he came nigh unto writing one of grave solemnity. His plot has a serious undercurrent, and his comedy weighs fully six tons to the square foot It is inspiring to see Louis Harrison in his great act of juggling Smith's literary cannon balls. As for Fritzi, only her own ravishing personality and her piquant manner save her. The success of "Babette" is

Copyright, Aime Dupont

HERR BURGSTALLER

Who is singing the role of "Parsifal" at the Metropolitan Opera House

purely personal. Victor Herbert's music is all right, of course, and he has excelled himself and a good many others with some of the numbers, especially the quartet of the last act, but the foundation of an operetta is the book. Fortunately, Fritzi herself is a serial with a captivating instalment for every evening and Saturday matinee. W. J. HENDERSON.

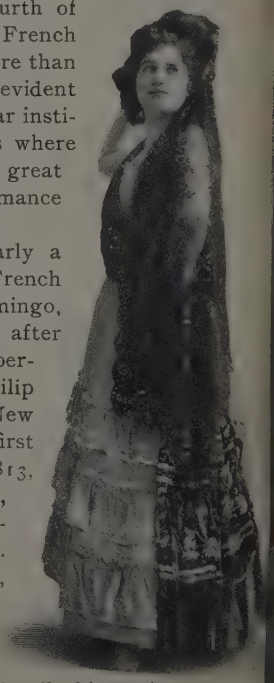
Among the songs in "Babette" which will no doubt become popular are "Letters I Write All Day" and "Be Kind to Poor Parrot," sung by Fritzi Scheff; "My Honor and My Sword," sung by Eugene Cowles, and "There Was Once An Owl" (sextette). These and other songs were repeatedly encored.

The French Opera ...IN... New Orleans

FAMOUS the world over as the home of gay revelry and brilliant pageantry, the annual festival of the Mardi Gras and the French Opera have given New Orleans added and unique distinction among American cities, and are inseparably connected with her civic and artistic history.

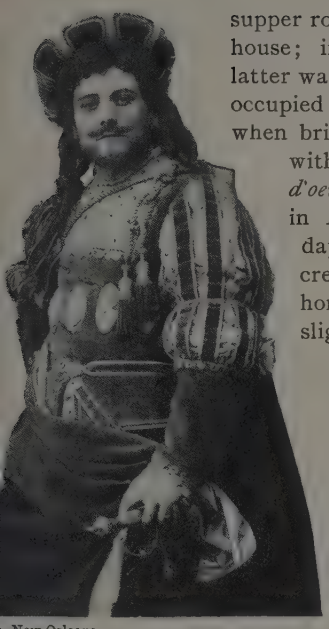
Deep rooted in the historic past as both these purely local institutions are, time has not weakened their popularity. They have to-day as firm a hold upon public sentiment and patronage as in those earlier times when the city was wholly under French domination and influence. For the visitor to New Orleans there is much to interest at any time, but now the Opera season has begun the town is decked in holiday garb and will remain in festive attire until Lent. Where else in America are there thoroughfares more picturesque or possessing more points of historic interest than Bourbon, Royal and Chartres streets? Here we are in the centre of the old French city, and carelessly strolling along the "banquette," past the old bookshops with their bright displays of yellow-covered French novels, signs in a foreign tongue meet the eye at every turn: "Café de l'Opèra," "Restaurant de Paris," etc., etc., until one rubs one's eyes, not quite sure if he is not in the French capital itself.

In the very heart of this old French town, and yet only five blocks away from Canal street—the Broadway of the South—stands the French Opera House, an imposing building, and with the exception of the Metropolitan Opera House, of New York, the largest and best-equipped home of opera in America. The French Opera is indeed the centre of social, artistic and musical life in New Orleans. In New York, grand opera is indulged in as the fad of a few millionaires who allow themselves the luxury of listening to the highest paid singers to be found in the world. In the North it is a matter of fad and fashion rather than love of art and music, and although Director Conried promises to remedy this, it is doubtful whether he can so long as Society controls the purse strings and dictates the policy. It is different in New Orleans, where grand opera is loved for its own sake, and has grown to be one of the cherished traditions of the population. The visitor to the Crescent City is soon impressed by this fact. He realizes how much more opera is part of the life of the people than in any other American community and how much more enjoyable it is than in New York, without being as showy and expensive. This is the result of time, the outcome of years of musical education, because New Orleans has cultivated a taste for opera in the same way that New York cultivates a taste for baseball and becomes expert at it, because everybody understands and appreciates it, plutocrat and pauper, and more especially because a large part of the population understand and speak the language in which the operas are sung. Opera in New Orleans is generally given in French, very rarely in Italian or German, and then only when the artists cannot sing in French. As one-fourth of the population of New Orleans speak French in their ordinary intercourse, and more than half understand that language, it is evident that the opera must be a more popular institution than in other American cities where French is not understood, and to a great majority of the audience the performance a perfect blank, except the music.



Simon New Orleans
MME. BRESSLER GIANOLI (contralto

The opera in New Orleans is nearly a hundred years old. Davis, a French refugee from the massacre of San Domingo, went to Louisiana in 1790, and soon after began giving theatrical and operatic performances, first in the old St. Philip Street Theatre, afterwards in the New Orleans Street Opera House. The first season in New Orleans was in 1813, ninety-one years ago. Since then, almost without exception, New Orleans has had grand opera every year. The Orleans Theatre, or opera house, was erected by John Davis in 1816. The most famous portions of the old edifice were the ball and

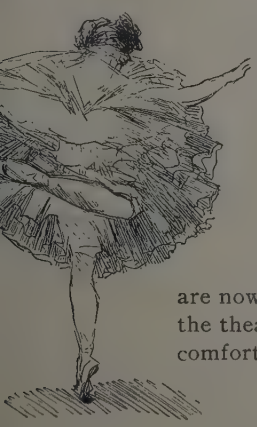


, New Orleans
M. MIKAELLY (tenor)

supper rooms connected with the opera house; indeed, the parquette in the latter was frequently floored over and occupied as a ball room, thus furnishing when brilliantly lighted, in connection with the suite adjoining, a *coup d'oeil* not to be surpassed for effect in America. Those were fiery days, when the New Orleans creole was very jealous of his honor and dignity, and the slightest impropriety called for an interchange of cards. The Orleans ball room is said to have been the origin of more duels than any other edifice in the world.

The audience was, in the earlier days, almost exclusively French and creole, and in that ante-bellum period social customs were established which have clung to the opera ever since. Patrons were required to be in full evening dress. The grand operas of Meyerbeer, Rossini, Mozart, and others of the old composers were required to be performed in the most perfect detail. There were no "cuts" in the score, and in order to give the full opera the performance usually commenced at six o'clock, closing at midnight. In those days the opera was almost the only form of social amusement. Every family had its box, and the opera house was always crowded; but as the city grew larger and richer, the Orleans Opera House was considered too small, and the present fine building, the third generation of opera houses in New Orleans, was erected at Bourbon and Toulouse streets. During the period of nearly a century, almost every famous singer the world has produced and almost every opera of importance has been heard in New Orleans. On its stage, too, the great Patti made her début and won her earliest laurels.

A feature of the opera house, common enough in Europe, but not seen in America outside of New Orleans, are the *loges grillées,* or latticed boxes. These are boxes covered with latticed windows in front which can be closed if necessary, and are really small rooms where one can have all the seclusion one desires. They were originally intended for families in mourning. The creoles wear mourning for distant cousins, and for a long period. The consequence is that in the families so inter-married one death will put a score of persons in mourning. While dressed in black they did not care to give up the opera; so the *loges grillées* came into use; through them one could hear the opera without being seen. This practice, however, has long since passed away, and the *loges grillées* are now as fashionable as any other part of the theatre, and preferred by those who like comfort more than show.



The Opera House is seen at its best on Mardi Gras night, when six to eight thousand persons find room in the auditorium and the various foyers. Then the house presents an animated and brilliant spectacle. Beautiful women—the voluptuous beauty of the South—with their glorious eyes, sit in the radiance of the dazzling light, reflecting its own splendor, while it seems as if all the world had been robbed of its flowers, so profusely are the spoils scattered. Yet brilliant as is the opera night, the scene is eclipsed by the grand Carnival Balls which end the opera season and usher in Lent. Then these same floors are crowded with the same beautiful women, still more gorgeously attired; while mingling with them are heroic or grotesque figures, representative of all climes, all ages, an epitome of history and the world, as beautiful, as fantastic. The light, the jewels, the air heavy with perfumes and the odor of the flowers, the passionate music—all this recalls some Oriental feast rather than a scene in prosaic twentieth century America.

The strength of the opera in New Orleans lies in the support it receives from the public. It is regarded by the people of New Orleans as part of one's musical education, and children are taken there to hear the music as soon as they learn their notes. The humblest wage-earner stints himself in order to secure admission to the opera. But the popular support is not sufficient to pay expenses, and appeal has to be made to the richer classes and the Opera Association or Club. The boxes are sold as far in advance as April, seven months before the opera opens, to enable the Director to go to Europe and engage artists. The French Opera Association, with H. Laroussini, President, and G. W. Nott, Secretary and Treasurer, is the great promoter of the opera in New Orleans, and it is due to their untiring efforts that the opera has proven a success. This association guarantees against loss, and runs the opera if no manager is willing to undertake the responsibility.

Simon, New Orleans
M. LAYOLLE (first baritone)

But in M. Charley the association has one of the ablest managers of grand opera in the country. This year he has been more than fortunate in securing artists. Prominent among these is Mme. Bressler-Gianoli, contralto, whose Carmen is well known in Europe. She is a pupil of the great Italian singer, Signorina Landi, and made a successful début abroad as Delila in Saint-Saëns' opera "Samson et Delila." M. Mikaelly has a superb tenor voice, and scored a great triumph as Leopold in "Carmen". He is a pupil of Masse, and made his first appearance at Antwerp. Later he sang with Patti in "Barbier de Seville", "Traviata", and "Romeo et Juliette" at Nice.

Then there is M. Garoute, the first tenor, whose best rôle is Raoul in "Les Huguenots". His voice has wonderful range and quality and he is equally successful in "Faust" and "La Juive". He has sung in Europe in "Le Rol d'Ys", "Cavaleria Rusticana", "Paillasse", "Herodiade", "Werther", "La Navaraise", "Samson et Delila".

M. Layolle, the first baritone, is a fine artist who has won a reputation in Europe in "L'Africaine" and "Hamlet". He

has also sung Wagner's "Flying Dutchman" and "Walküre" at Geneva with great success.

The orchestra is ably conducted by M. Lagye, for eight years at the Théâtre Royal de la Monnaie.

New Orleans boasts of other theatres besides the Opera House. The most fashionable of these is the Tulane Theatre, called after the famous university of that name, and under the management of W. H. Rowles, where lovers of the high-class drama are sure to find good plays. The important stars all recognize the importance of New Orleans as a city where they will find an appreciative and cultured audience. Next door to the Tulane and under the same management is the Crescent, where farce, musical comedy and melodrama hold the boards alternately.

Simon, New Orleans

M. GAROUTE (tenor)

EMILE DURIEN (comptroller)

The Grand Opera House, under the management of Henry Greenwall, where the Baldwin-Melville Stock company perform, usually has crowded houses. This house has historical interest, many of the great American actors of the old days having appeared upon its boards.

The Orpheum, under the management of C. E. Bray, is devoted to modern vaudeville, and is prosperous, and with the Elysium opening in the lower portion of the city, and the Newcomb in the upper, and with the prospect of still another theatre by next season, New Orleans promises to occupy a still more important place in the theatrical world. For half a century New Orleans has reveled in its traditions of Mardi Gras. Originally celebrated as a festival of the Catholic Church, its proportions increased until it encompassed the whole people of the city.

CHARLES STEWART BOOTH.

M. CHARLEY (manager)

The above article will be followed by others describing theatrical conditions in important American cities.

Quaint Old Christmas Play as Performed in Germany

A QUAINT old Christmas play has recently been revived at Breslau. It dates back to the Middle Ages, and is in three parts, called respectively the Advent Play, the Christ-child Play and the Wise Men Play. In the first, the curtain rises on the living room of a Silesian peasant's cottage. An old woman enters, broom in hand, and begins to sweep vigorously in preparation for the expected holy guests. Then enter the mistress of the house and her little family. Hardly have they seated themselves than there is a rap on the door and the Angel Gabriel comes in and enquires if the Christ-child, who is waiting in a golden wagon outside, may enter. The Christ-child appears, wearing a trailing white gown, a transparent veil and a wreath of roses, in the centre of which is a dazzling star. In attendance is St. Peter, easily recognized by his bunch of keys. St. Peter questions the mother regarding the conduct of the children. The report being unsatisfactory, an old man with a long white beard is called in to punish them. At St. Peter's bidding he is about to put the naughtiest in his sack, but the Angel Gabriel intercedes, and the eldest child sings a quaint Christmas song to the Christ-child, who then orders some presents left in the wagon outside to be brought in. The presents are distributed, the old man with the sack disappears, and after another Christmas song the curtain falls.

Act II, or "the Christ-child play," shows the reception room of an inn. A loud knock is heard, and when the door is opened, Joseph, dressed in a peasant costume, and with a box of carpenter's tools upon his shoulder, appears. He asks for a night's lodging for himself and wife, but as he looks poor, the arrogant landlord informs him his house is full. Joseph turns to Mary, and while they are discussing their plight, an angel appears, and leads them off to a stable in the vicinity. Scene II shows a group of shepherds in an open field dividing money. They throw themselves upon the ground to sleep, but are disturbed by singing voices telling them to hurry off to a certain stable. On arriving at the stable they find the door bolted. Then takes place a transformation scene—the front wall slowly opens, and Mary is seen seated near a manger. Beside her stands Joseph, leaning on his staff, and floating about, above their heads, is a choir of angels. The shepherds, dazzled, fall upon their knees, and then follows the most curious incident of the whole play, Mary pleading with Joseph to help her rock the Child's cradle. He refuses and angels do it. L.M.D.

SCENE IN THE CHRISTMAS PLAY

UERIES ANSWERED

e Editor will be pleased to answer in this department asonable questions asked by our readers. Irrelevant ersonal questions, such as those relating to actors or rs as private individuals, their age, whether they are ied or single, etc., etc., will be ignored.

B. H.—We have not.

RS. R. W. H.—Martin Beck, Ashland Block, ago, Ill.

F. RAPSON.—We cannot undertake to recom- d teachers.

H. J.—The Story of Parsifal appeared in October issue of THE THEATRE.

M. K., Milwaukee.—Write to Samuel ch, 24 West 22nd St., New York City.

METHYST GREY.—The article you wish ap- ed in the July, 1902, issue of THE THEATRE.

L. & O. P. KING.—We do not know where is at present. She is not connected with the .

JY SPANKER.—They will not make the pro- ion until late in the season. The lady is at nt playing in vaudeville.

. O.—There are a number of collectors who them for sale, and no doubt you cold get you want by advertising in THE THEATRE.

E. P.—(1) She is not playing anywhere at nt. (2) A letter sent to the *Dramatic Mir-* (which they will advertise in their letter list) reach her.

QUISITIVE M.—(1) She is traveling in the t with the "Everyman" company. (2) Em- Corrigan, Corona Ricardo and Gretchen is. (3) She is playing Penelope in "Ulys-

N ADMIRER OF THE THEATRE.—The only pro- ion he is interested in that we know of is idida", George Bernard Shaw's comedy, h he did at the Princess Theatre, Tuesday noon, Dec. 8th.

P. D.—We cannot inform you who played oy in Chicago. It was done in this city at Fourteenth Street Theatre in April, 1891, at People's Theatre, New York, February 6th, and at Niblo's Garden in May, 1894.

HE EMPIRE STATE ENGRAVING COMPANY

190 WILLIAM STREET, NEW YORK

Telephone: 2772 John

THE THEATRE

PUBLISHED MONTHLY BY
MEYER BROTHERS & CO.
OFFICES: MEYER BUILDING, 26 WEST 33D ST., NEW YORK

TELEPHONE: 1749 MADISON SQUARE

CABLE ADDRESS:
ARTDEALER, NEW YORK

LONDON: The International News Co., Chancery Lane, E. C.
PARIS: 26 Rue Drouot
SOUTHERN OFFICE: 234 Main Street, Norfolk, Va.
CHICAGO OFFICE: Suite 52, Grand Opera House Bldg.

TO CONTRIBUTORS

ARTICLES—The Editor will be glad to receive for consideration special articles on dramatic or musical topics, short stories dealing with life on the stage, sketches of famous actors or singers, etc., etc. Postage stamps should in all cases be enclosed to ensure the return of contributions not found to be available.

PHOTOGRAPHS—All manuscripts submitted should be accompanied when possible by photographs. The Editor invites artistes to submit their photographs for reproduction in THE THEATRE. Each photograph should be inscribed on the back with the name of the sender, and if in character, with that of the character represented.

SUBSCRIPTION RATES

One year, in advance $3.00
Foreign countries, add 75 cents for mail

Single copies . . . . . 25 cents

TO SUBSCRIBERS

When you receive notice that your subscription has expired, send your renewal at once. If you wish to change your address, both the new and old must be given. THE THEATRE is circulated throughout the world, and is for sale at all news-stands, book shops, and all prominent hotel stands.

Remittances should be made by check, express or money orders, payable and all communications addressed to MEYER BROS. & CO.

THE HONEYMOON TRIP

is often a matter of much speculation and the question of where and how to go is sometimes a perplexing one. A large number of intensely interesting historical points along the picturesque route of the Lake Shore & Michigan Southern Railway and the comforts and conveniences afforded by this famous trunk line will go a long ways towards solving the problem.

Prentiss 60-Day Clocks
run two months on one winding and keep perfect time, too. They are strong, substantial, durable, in fact satisfactory in every way.
Also Frying-Pan, Program, Electric and Synchronized Clocks
SEND FOR CATALOGUE NO. 623
THE PRENTISS CLOCK IMPROVEMENT CO.
Dept. 62. 49 Dey St., New York City

LOOK FOR THE NAME
CARL H. SCHULTZ

YOUR XMAS DINNER
will be far more enjoyable if you use this delightful Relish. Indispensable on the table and in kitchen. For SOUPS, ROASTS, SALADS, OYSTERS, CLAMS, FISH, SAUCES, GRAVIES, Etc.
Imparts delicious flavor; insures good digestion
THE ORIGINAL McILHENNY'S TABASCO
Used in leading Hotels, Clubs and Restaurants for nearly half a century. AT ALL DEALERS.
FREE write for "Tabasco Book"—new and unique recipes.
McILHENNY'S TABASCO. NEW IBERIA, LA.

DO YOU WANT TO KNOW What the newspapers and periodicals say about You? We supply thousands of persons with personal reference and clippings on any subject desired, culled from the newspapers and periodicals of the world. TERMS: 100 clippings, $5.00; 250 clippings, $12.00; 500 clippings, $20.00; 1,000 clippings, $35.00.
THE MANHATTAN PRESS CLIPPING BUREAU
ARTHUR CASSOT, Proprietor
Knickerbocker Building, Cor. Fifth Av. and 14th St., N.Y.

Packer's Tar Soap

Pure as the Pines

Clear Smooth Skin

BEAUTIFYING AND PURIFYING

Soft Lustrous Hair

The Standard for Over 30 Years

Our leaflet "The Value of Systematic Shampooing" tells one of its many uses.
Sent free on application. Address
THE PACKER MFG. CO., 81-83 FULTON ST. NEW YORK

Mothers! Mothers!! Mothers!!!

Mrs. Winslow's Soothing Syrup

has been used for over SIXTY YEARS by MILLIONS of MOTHERS for their CHILDREN while TEETHING, with PERFECT SUCCESS. It SOOTHES the CHILD, SOFTENS the GUMS, ALLAYS all PAIN; CURES WIND COLIC, and is the best remedy for DIARRHŒA. Sold by Druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup," and take no other kind. Twenty-five cts. a bottle.

WARNING ! !

"Cravenette" Rain Coats

REG'D TRADE MARK "Cravenette" PROOFED BY CRAVENETTE CO. LTD

have this Circular Trade-Mark Stamped on the Inside

Postal to us will bring booklet No. 5 telling all about them.

B. PRIESTLEY & CO.

71 and 73 Grand Street, New York

Harris and Rosa

The art-union of Augustus Harris and Carl Rosa was an outcome of an affinity of a peculiar magnetism which brought together men who had ideas in common and could definitely work them out to their mutual gain and for the benefit of the world at large. Alas! their partnership was all too brief. What it would have achieved had it endured another ten or fifteen years, I will not attempt to guess, though it undoubtedly would have set opera upon a far more solid and exalted pedestal than it occupies in England at the present moment. Still, as it was, it accomplished much. The Carl Rosa seasons at Drury Lane marked a distinct forward stride in the progress of opera in the vernacular, particularly in evidence that they afforded of the existence of a school of young British composers imbued with genuine talent and evincing an unsuspected mastery of the modern forms now essential to appreciation and success. More than this, the association of the two managers helped to develop the artistic side of the younger man, and to mature the aspirations which eventually were realized in the brilliant opera revival of 1887.—*From "Thirty Years of Musical Life in London."*

A high-class preparation in every way. Always restores color to gray hair, all the dark, rich color it used to have. The hair grows rapidly, stops coming out, and dandruff disappears.

$1.00. R. P. HALL & CO., Nashua, N. H. Sold for 50 years.

THE "ONEITA" PAT. APR. 25, 1893

ONEITA ELASTIC RIBBED Union Suits

cover the entire body like an additional skin. Fitting like a glove, but softly and without pressure. *No buttons adown the front.* Made for men, women and young people. Most convenient to put on, being entered at the top and drawn on like trousers. With no other kind of underwear can ladies obtain such a perfect fit for dresses or wear comfortably so small a corset. *Made in great variety of fabrics and weights.*

Sold by best dealers everywhere. Send for Illustrated Booklet.

ONEITA MILLS, DEP'T S. 1 Greene Street, N. Y.

THIS TRADE MARK is known from one end of the civilized world to the other. It will be found on the toilet tables of the royalty and nobility of Europe and the fashionable woman of America. It is the emblem of genuineness on every package of the

IMPERIAL HAIR REGENERATOR

The Standard Hair Coloring For Gray or Bleached Hair

Any shade, from BLACK to the lightest ASH BLOND, produced. Colors are durable, natural and UNAFFECTED BY BATHS or SHAMPOOING.

Its application cannot be detected, is ABSOLUTELY HARMLESS, permits curling and makes the hair soft and glossy.

APPLICATION PARLORS AND SALESROOMS

11 West 30th Street, Near Fifth Avenue, New York

This is the only establishment in the world where HAIR COLORING IS MADE A SPECIALTY, and the injurious effects of OBJECTIONABLE DYES or BLEACHING are rectified.

Skilled Attendants *Correspondence Confidential* *Sample of your Hair Colored Free*

Skin Diseases

Eczema, Salt Rheum, Pimples, Ringworm, Itch, Ivy Poison, Acne or other skin troubles, can be promptly cured by

Hydrozone

Hydrozone is endorsed by leading physicians. It is absolutely harmless, yet most powerful healing agent. Hydrozone destroys parasites which cause these diseases. Take no substitute and see that every bottle bears my signature.

Trial Size, 25 Cents.

At Druggists or by mail, from

Prof. Charles Marchand 57-T Prince st., New York

FREE {Booklet on the rational treatment of diseases sent free.

One's hair cannot attain that perfection which adds so much to one's beauty, unless the scalp is kept in good condition at all times. There is no pure, harmless shampoo or wash so effective as

Seven Sutherland Sisters

Scalp Cleaner. It is soothing and prevents the existence of dandruff or microbes. The **Hair Grower** renews life and gives strength to hair—keeps it soft and lustrous. On sale at 28,000 stores.

Always bear in mind

"It's the Hair—not the Hat"

That makes a woman attractive

ALWAYS INSIST UPON HAVING THE GENUINE

MURRAY & LANMAN'S FLORIDA WATER

THE MOST REFRESHING AND DELIGHTFUL PERFUME FOR THE HANDKERCHIEF, TOILET AND BATH.

MADAME ADELINA PATTI says "I have found

CREME SIMON very good indeed."

It is used to-day by over one million fastidious women the world over.

Careful mothers know the value of this preparation for Baby, as well as its worth for all members of the family

Do not fail to send 10 cents and secure extensive samples of this delightful Skin Tonic, and of Simon Powder and Simon Soap.

Explanatory booklet free.

GEO. L. WALLAU, 2-4 Stone St., New York

We extend to all an invitation to visit the Simon Exhibit at St. Louis Fair—French Section.

IF YOU have not seen the METROSTYLE PIANOLA, we shall be pleased to have you call, or will send upon request a very interesting booklet regarding it. Our Catalogue (18) upon request.

The **Aeolian Co.**
AEOLIAN HALL
362 Fifth Avenue

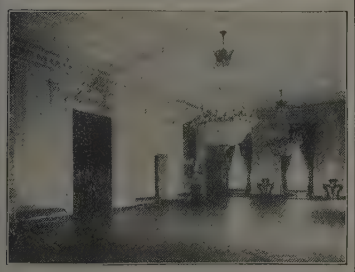
Mr. Krehbiel on "Parsifal"

ere have been numerous lectures on "Parsi- n New York during the past month, and g the most interesting and enjoyable of was that given on Dec. 18 to its patrons friends by the Aeolian Company in their iful hall on Fifth avenue. A large and nable audience filled the hall in every part. . Krehbiel, the well-known music critic, the lecturer. He entered into a detailed nation of Wagner's festival drama, con- ng his hearers through all the phases of the . He was assisted by F. Taft, who gave rations on the Aeolian Pipe Organ, the for which had been specially arranged for ccasion by Alfred Hertz, who conducts the sifal" performances at the Metropolitan a House. The programme in full was:) Prelude to the Drama; (II.) The Walk e Grail Castle, Reception of the Knights;) Song of the Flower-maidens; (IV.) ide to Act III.; (V.) Good Friday's Spell;) Transformation Music, Act III.

ing to the enormous demand for admission e concert, which the Aeolian Company could atisfy, second and third recitals were given ie 23rd and 26th of December.

THE NEW WHITE HOUSE CALENDAR

TRADE MARK



For 1904. Four sheets 9x12 inches. Exterior and interior views, in colors, of the New White House and grounds. Also pictures from life and **autographs** of the President, Mrs. Roosevelt, Miss Alice Roosevelt and the children. A Christmas present or holiday card useful for a year.

FIFTY CENTS **NO ADVERTISING**

Remit direct, in stamps or cash, to
The White House Calendar Company,
[Incorporated]
1040 Fine Arts Building, Chicago, Ill.
Liberal discounts to agents and canvassers.

100 VISITING CARDS Post paid **35c**
Correct styles and sizes. Order filled day received. Booklet **"Card Style" Free! Also business, professional and fraternal cards.** We have cuts of emblems for **all** societies.
E. J. Schuster Ptg. & Eng. Co., Dept. 136, St. Louis, Mo.

Gift to Actors' Home

Col. T. Allston Brown has presented to the Actors' Home, at Staten Island, a large frame measuring 51x57 inches, and containing one thousand portraits of dead professionals. Col. Brown commenced the work in 1881. Each and every portrait is numbered and there is an index accompanying the "necrology", giving time and place of death.

HOTELS ON WHEELS

Are what the Lake Shore & Michigan Southern Railway through trains between the East and the West really are. Drawing rooms, dining rooms, bed rooms, baths, barbers, ladies' maids, stenographers, and all the appointments and conveniences of modern civilization are provided for the patrons of this famous trunk road. Those who know always see to it that their tickets read via Lake Shore & Michigan Southern Railway.

THE NEW AMSTERDAM NATIONAL BANK
NEW YORK CITY

R. R. MOORE, President
C. W. MORSE, Vice-President
G. J. BAUMANN, Cashier
G. J. HEMERICH, Asst. Cashier

NEW AMSTERDAM SAFE DEPOSIT COMPANY VAULTS
BROADWAY AND 39TH STREET

THE EQUITABLE

HENRY B. HYDE FOUNDER

J. W. ALEXANDER PRESIDENT — STRONGEST IN THE WORLD — J. H. HYDE VICE PRESIDENT

1904 JANUARY 1

To-day and every other day of 1904 is a good time to take life assurance

1 OF 2

events is sure—death or old age.

An adequate Endowment policy in the Equitable will make provision against both. It will protect your family if you die—or yourself—if you live.

Now is the time to make such provision. To-morrow may be too late.

Vacancies for men of character to act as representatives.
Apply to GAGE E. TARBELL, 2nd Vice President.

For full information fill out this coupon or write

THE EQUITABLE LIFE ASSURANCE SOCIETY of the United States
120 Broadway, New York Dept. No. 108

Please send me information regarding an Endowment for $. . . . . .
if issued at . . . . . years of age.
Name . . . . . .
Address . . . . . .

McInnerney's Theatrical Cold Cream.

There are many Cold Cream Preparations on the market today. Some are GOOD — others are BETTER—but McInnerney's is BEST.

The ingredients of McInnerney's Cold Cream are pure and harmless, and when you once use this preparation you will want no other.

Other good qualities in its favor are its delicate perfume, smooth whiteness and cooling properties. And it does not cost as much as many of the far inferior preparations.

59c. LB.

FOR SALE ONLY AT

THE BIG STORE — A CITY IN ITSELF

SIEGEL COOPER Co.

SIXTH AVE. — 18TH & 19TH STS.

California

WITH EYES WIDE OPEN

That's the way to travel, if you would profit by it ... On the Santa Fe, going to California, are peaks miles high, and canyons a mile deep; rainbow-colored petrified forests, ages old; nomadic Navajos and home-loving Pueblo Indians, painted deserts and oases of tropical verdure ... Seen on no other line.

The California Limited runs through this southwest land of enchantment daily, between Chicago, Los Angeles, San Diego and San Francisco. Visit Grand Canyon of Arizona en route.

Our illustrated booklet, mailed free, will help you rightly plan a California tour. Address General Passenger Office, Atchison, Topeka & Santa Fe Railway, Chicago.

Santa Fe

THE ALTON'S 1904 COW-BOY GIRL

TRADE-MARK.

"Sequel to the Fencing Girl."

Copyright, 1903, by Chicago & Alton Railway.

ART CALENDAR

Four graceful poses from life; figures ten inches high, reproduced in colors by a process far superior to last year's calendar. Highest example of lithographic art.

"THE ONLY WAY"

to own one of these beautiful calendars is to send twenty-five cents with name of publication in which you read this advertisement, to GEO. J. CHARLTON, Gen'l Passenger Agent, Chicago & Alton Railway, CHICAGO, ILL.

The best railway line between CHICAGO, ST. LOUIS, KANSAS CITY and PEORIA. Take the "Alton" to the St. Louis World's Fair, 1904.

Plays for Stock Companies.
Plays for Repertoire Companies.
Plays for Amateurs.
Books for Home Amusement.
Largest assortment in the World.
Catalogue
Free—Free—Free.

SAMUEL FRENCH,
22 West 22nd Street, New York.

VAN HORN & SON

Established 1852

Theatrical Costumers and Outfitters

34 EAST 20th STREET, NEW YORK
121 NORTH 9th STREET, PHILADELPHIA

STAGECRAFT SCHOOL

1377 Broadway, entrance 37th.

Acting, Singing, Dancing,
Elocution, Piano, Operas, Plays.
Experienced Artists Teach
Competent Pupils Placed

LILLIAN BLANCHE KLINE, Director.

ROMEIKE'S Press Cutting Bureau will send you all newspaper clippings which may appear about you, your friends, or any subject on which you want to be "up-to-date." Every newspaper and periodical of importance in the United States and Europe is searched. Terms, $5.00 for 100 notices.
HENRY ROMEIKE, Inc., 33 Union Square, New York

Instruction

1884-1903 — Nineteenth Year

American Academy of Dramatic Arts
and Empire Theatre Dramatic School
FRANKLIN H. SARGENT, President
A practical training school in conjunction with Mr. Chas. Frohman's Empire Theatre and traveling companies
For full particulars apply to
E. P. STEPHENSON, Gen. Manager, Carnegie Hall, N. Y.

CALDWELL COLLEGE OF ORATORY AND ACTING
HOOVER HALL, 1295 MARKET STREET
SAN FRANCISCO, CALIFORNIA

The largest and best equipped Dramatic School in the West. Plays Produced, Engagements Guaranteed to Graduates. Beautiful Catalogue FREE.

NEW YORK — 31 WEST 31st STREET — NEW YORK

Stanhope-Wheatcroft Dramatic School

Midwinter Course begins Jan. 4th
Summer School May 1st, 1904
Engagements Secured

Public Matinees Saturday morning classes
Voice Building
Write for Prospectus

ADELINE S. WHEATCROFT, Director

Ninety-nine per Cent. of Managers and Actors say

The Stage is the Best School

The only office in America signing a contract to positively place accepted applicants on the stage and direct their careers until successful. All necessary preliminary coaching. Patrons placed in a few weeks. Place more aspirants than all schools combined. SEND FOR CIRCULAR. Interviews by appointment only.

Professional Woman's League Hall

The New York Dramatic Atheneum

RICHARD DREW, Bus. Mgr. and Ass't Director
108 West 45th St., New York

NEW YORK COLLEGE OF MUSIC

128-130 EAST 58TH STREET

ALEXANDER LAMBERT, Director

Private instruction in Piano, Singing, Violin, 'Cello, and all branches of music, by a faculty unsurpassed for its excellence.

Special Department for Beginners — All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily — **Catalogue sent on application**

TO LET
COLLEGE HALL
Seating 500

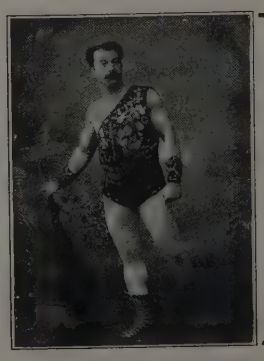
Suitable for Recitals, Lectures, Amateur Theatricals, etc.

LOW RENTAL

American School of
PLAYWRITING
THIRD YEAR

Conducted by W. T. PRICE ("The Technique of the Drama.")

"You may be the mightiest genius that ever breathed, but if you have not studied the *art* of writing for the stage you will never write a good acting play."—*Sir Henry Irving.* "A step forward."—*Henry Watterson.* "Should have a future."—*A. M. Palmer.* "The *Technique* can be taught."—*G. F. Warren, Rochester Democrat and Chronicle.* "Should have the co-operation of every dramatic manager, actor and critic."—*G. P. Goodale, Detroit Free Press.* Taught by a specially devised system of corrected exercises, etc., by MAIL. Explanatory circular. Address **Room 17. 1440 Broadway, New York City.**



ATTILA

World's Greatest Physical Culture and Athletic Instructor. Trainer of the most famous athletes extant (Amateurs and Professionals) including *SANDOW.* Inventor and original introducer of the now universal System of Physical Culture for Gentlemen, Ladies, and Children; guarantees after one course of twenty-five lessons, to double and treble Strength, improving therefore Health and Vitality, hence "Longevity." Undue Obesity and Ungainly Hips removed, and by special scientific method absolutely corrects the defects of figure and mental and nervous debility.

Finest appointed Athletic Studio, Bath and Massage Rooms.

Address, No. 1381 BROADWAY, NEW YORK, U. S. A.
Telephone 4707, 38th St.

Automobile Club of America

On Saturday evening, January 23, 1904, the tomobile Club of America will hold its fifth ual banquet at the Waldorf-Astoria. The vernors are in receipt of acceptances to invita- ns sent to several well-known speakers, and it o be hoped that the members of the club will e their hearty support to this most important the club's dinners.

SPECIAL!!

BOMOSA COFFEE — BEST GROWN

28c A LB. IN 10-LB. LOTS

REGULAR PRICE 33 CTS.

Good 12 & 15c Coffee

GOOD 25 & 30c TEAS

BEST 50 & 65c TEAS

BEST FANCY ELGIN CREAMERY BUTTER At Cost

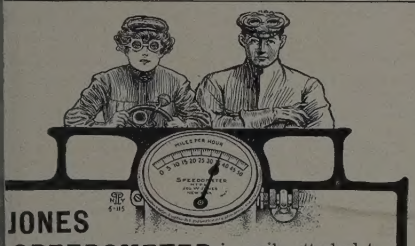
GROCERIES, ETC.

The Great American Tea Co.

31 & 33 VESEY ST., N. Y.

P. O. BOX 289

TELEPHONE 2461 CORTLANDT



JONES SPEEDOMETER is easily attached to any type of automobile. It tells **accurately** the rate of speed you are traveling. It adds to the pleasure of the run.

JONES SPEEDOMETER, 130 W. 32d St., N. Y.

Now Ready, Complete Year of

The Theatre

1903

e THIRD Volume of this magazine is now ready. ncludes all the numbers published during 1903 and tains over 500 portraits and scenes from all the portant plays produced, forming a superb book and that will be an ornament to any drawing-room table. s also a valuable addition to any library, being a com- te record of the year's theatrical and musical events.

RICE $4.00, In Special Green Cloth Binding

niform binding with the above volume is the Com- e Year of THE THEATRE for 1901, price $6.00; Year HE THEATRE for 1902, price $5.00.

e magnificent colored covers which appear on each ie are all bound in the Yearly Volume.

uders who have preserved their copies may exchange n for a bound volume (provided they are in good dition including all the colored covers) on payment $1.50. Those who wish to bind their copies them- es can secure title page and table of contents free harge on application to the publishers.

EYER BROS. & CO., Publishers

26 West 33d St., New York City

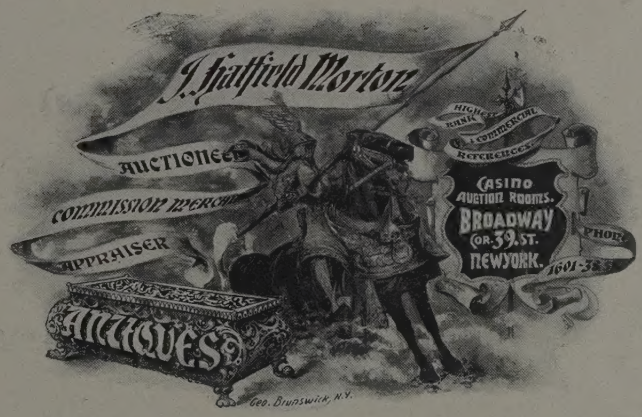
Stein-Bloch Smart Clothes

ARE KNOWN BY THIS LABEL.

Many men of the "Smart Set" in every city, wear "STEIN-BLOCH SMART CLOTHES" to business and day and evening functions. Go to the store that sells STEIN-BLOCH SMART CLOTHES (you'll see our fashion plates in the windows) and "try-on" one of the new models—Suit or Overcoat—$15 upward—your own tailor can make no better—likely not as good—PROVE IT—to-day.

Write for our book on Autumn Smart Clothes—"Number 13"—which, besides the fine illustrations, contains information valuable to the man who wants to dress properly from Hat to Shoes. IT'S FREE.

The Stein-Bloch Co. WHOLESALE TAILORS ROCHESTER, N.Y.



THE REAL MADAME DU BARRY

SPECIAL OFFER

French Court Memoirs

FROM Henry of Navarre to and through the reign of Du Barry (whose personal memoirs occupy four of the volumes) this set of books covers the back-stairs-and-kitchen-gossip side of French Court history, much as Guizot covers its outward manifestations. And where so much was set afoot with secret and obscure design, where so little was open and above-board, where boudoir counsels dictated treaties and the wounded vanity of favorites instigated campaigns, where a low-born woman's caprice could send forth the torch to lay waste the half of Europe, it is impossible to comprehend the curious events of history without knowing the intimate details of those underlying causes. It is characteristic of these memoirs that in dealing with the peculiar affairs which are associated in every one's mind with French Court history of the period, their very simplicity and frankness purge them of all offence.

The undersigned controls a few sets of these personal French Court Memoirs (translated with fidelity into English), which can be secured, in complete sets only, at a very low price, and on small monthly payments, if preferred, provided application be made at once.

These few copies are from a limited numbered and registered *de luxe* edition, bound up to sell at $10.00 a volume. But through a binder's error the leather of the volumes is imperfectly matched; consequently it becomes advisable to dispose of them outside of regular subscription channels, and at a price about equal to the value of the unbound sheets.

A booklet fully describing the edition will be sent, together with price particulars, if you sign and send the inquiry slip below *at once*.

J. B. Chadbourne, 11 East 16th St., New York

Please send me particulars—advertisement in January Theatre Magazine.

Name.....

Address.....

"The Queen of Song"

To-day Craig-y-nos Castle is the scene of fewer entertainments upon a large scale. Still, the Baroness Cedarström is as dearly attached as ever to her mountain home, and when she is not traveling abroad or professionally, she spends practically her whole time there. She sings at twenty or twenty-five concerts every year (three or four in London, the rest in the provinces), and is received everywhere with the old-time ecstacy and enthusiasm. Nor can one feel astonished at the vast assemblages which gather at these familiar functions, since Adelina Patti yet retains her title "The Queen of Song," by virtue of tones still pure, rich, vibrant, and exquisitely musical, by the magic of an art which no other singer of her day has exemplified with the same wondrous measure of beauty and perfection.—*From "Thirty Years of Musical Life in London."*

Telephone 5466-38th St. Works: 408-412 E. 93d St.

• LEVEY •

Theatrical Cleanser and Dyer

122 W 36th St., near Broadway, NEW YORK

Costumes Renovated in Five Hours' Notice

DR. J. PARKER PRAY'S

Unequaled

TOILET PREPARATIONS

Established 1868.

ROSALINE. The marvelous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

DIAMOND NAIL ENAMEL. The perfection of all nail polishes, not only giving a brilliant polish to the nails, but a lasting one and fragrantly perfumed. 25c. and 50c. a box.

CREAM VAN OLA. The enemy of an impure skin or bad complexion, purifies it, and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name DR. J. PARKER PRAY is on every article.

Send stamp for illustrated booklet

Dr. J. PARKER PRAY COMPANY

Sole Manufacturers and Proprietors

12 E. 23d St., N. Y. City

A NEW YEAR'S ANNOUNCEMENT! *January 11, 1904,*

is the date of the inauguration of "The Southern's Palm Limited" Solid Train Between New York and St. Augustine

Pullman Compartment and Drawing and State-Room Sleeping Cars; Dining, Club, Library, and Observation Cars. Also carrying Pullman Drawing-room and State-room Sleeping Cars New York to Aiken and Augusta.

ROUTE: PENNSYLVANIA RAILROAD, NEW YORK TO WASHINGTON.
SOUTHERN RAILWAY, WASHINGTON TO JACKSONVILLE, FLA.
FLORIDA EAST COAST RAILWAY, JACKSONVILLE TO ST. AUGUSTINE.

Leave New York Daily except Sunday, 12.40 Noon.

Two other fast trains daily between the East and Florida, via Southern Railway.

New York Offices, 271 and 1185 Broadway,
ALEX. S. THWEATT, Eastern Passenger Agent
W. A. TURK, Passenger Traffic Manager.
S. H. HARDWICK, General Passenger Agent

MODERN-SCIENCE

Offers Ladies suffering from growth of

UNDESIRABLE HAIR

Painless and Permanent Relief

No Chemicals—
No Electricity

Appointments for treatment can be made from 2 to 4 at 54 W. 23d St., Room 10.

AGENTS WANTED by an English Manufacturer for the New Diamond Gold Pen everywhere.

A GOOD INCOME CAN BE SECURED

(Whole or spare time) (Male or Female.)

Good Wages and Constant Employment can be earned by intelligent agents.

The New Diamond Gold Pen superior to the best Gold Nibs cost ONE TENTH only. Points finished like Diamond Shape.

One nib will last for many months

Advantages of the new Diamond Pen:—Beautiful touch—glide smoothly over the paper—make writing a pleasure—improve in use—durable—non-corrodible—one nib will last longer than grosses of steel nibs.

Every man, woman, or child should use the new Diamond Pen.

To start at once send 40 cents (stamps will do) for Agents' Sample Box, or one Dollar for large size Sample Box post free by return to all parts of the world with particulars of the best paying agency.

STANDARD CORPORATION,
DIAMOND PEN WORKS,
49, Newgate Street, London, E. C.
ENGLAND.

(Postage for letter 5 cents.)

"*The* THEATRE MAGAZINE is beyond question the most comprehensive and the best periodical devoted to stage matters that appears in this country".—*Philadelphia Item.*

Wines from the Brotherhood Vineyard are Fine.

CELLARS
Washingtonville, N. Y.

The Sixty-fourth Annual Price List of the Brotherhood Wine Co., has been accepted and is used by all the leading wine journals as a valuable work of reference. It is concise and comprehensive. The Fiftieth edition in large pamphlet form now ready. If you would like to read it send your name on a postal card.

BROTHERHOOD WINE CO.

Spring and Washington Sts., New York City

PRINTED BY W. J. KENWORTHY, 114-120 WEST 30TH ST., NEW YORK.

COPYRIGHT, 1903, BY MEYER BROS. & C

"And the wilderness shall blossom as the rose."

SOUTHERN CALIFORNIA

It is a remarkable illustration of the above prophecy, and persons who have not seen it for a few years will be astonished at its wonderful growth. It is best reached by the

NEW YORK CENTRAL LINES,

and their immediate connections.

Any ticket agent of the New York Central, Boston & Albany, Lake Shore, Michigan Central, Big Four, or Pittsburg & Lake Erie Railroads will tell you about it.

A copy of No. 5 of the "Four-Track Series," "America's Winter Resorts," will be sent free to any address, on receipt of a two-cent stamp, by George H. Daniels, General Passenger Agent, New York Central & Hudson River Railroad, Grand Central Station, New York.

IF YOU ARE GOING WEST

GO SOUTHWEST

... The ...

Southern Pacific

Traverses Louisiana, Texas, New Mexico, Arizona and California

Pullman Standard and Excursion Sleepers
Free Chair Cars. Day Coaches

See for yourself the famous Oil, Rice, Cotton, Sugar, Lumber, Tobacco, Grape, Truck and Cattle Country of

THE GREAT SOUTHWEST

Write for illustrated pamphlets to

170 Washington Street, Boston
349 / 1 Broadway, New York City
109 South Third St., Philadelphia
109 East Baltimore St., Baltimore
129 South Franklin St., Syracuse

L. H. NUTTING, G. E. P. A., New York City
E. O. McCORMICK, P. T. M., San Francisco, Cal.
T. J. ANDERSON, G. P. A., Houston, Texas

THE THEATRE MAGAZINE

Complete Course of Elocution, Acting and Oratory

FOR the last three months we have offered through *THE THEATRE MAGAZINE* and other leading publications, a complete course of ELOCUTION, ACTING and ORATORY practically free to our readers. Our proposition has met with tremendous success.

OUR COMPLETE METHOD

From now on will be offered only as a mail proposition. We have decided, after having it enlarged and elaborately illustrated, to sell it for CASH only. Furthermore, it will be published in book form in ten or twelve parts and mailed monthly. This method is considered the best on the subjects and has been endorsed by prominent Lawyers, Clergymen, Actors and Public Speakers. We will mail you free our Illustrated Circular on receipt of your request.

For Full Particulars Regarding Prices, Etc., Address

The Theatre Magazine

MAILING COURSE DEPT.

26 West 33d Street - NEW YORK CITY

Stylish Fashionable

FURNITURE CARPETS

OUR New Fall Stock is now complete in all the various grades and makes, the products of the leading manufacturers of the world. Many exclusive designs are embraced.
We call particular attention to our high-class line of

Fine Furniture

consisting of Parlor Suits and Pieces (our own upholstering), also Sets and Pieces of every known wood and finish for Hall, Reception Room, Dining Room and Bedroom Service.
In addition a most complete line of Lace Curtains, Portieres and Draperies.

ALL AT PRICES FAR BELOW ELSEWHERE FOR HIGH-GRADE GOODS

ESTIMATES FURNISHED FOR CONTRACT WORK ON PRIVATE RESIDENCES, THEATRES AND PUBLIC RESORTS

Sheppard Knapp and Company

Sixth Avenue, 13th and 14th Streets

KAATJE.

KITE TIME.

MOORISH

HOLLY.

Congress Playing Cards

Cards of quality.

Found wherever society plays cards.
Used exclusively by the wise hostess.
Gold edges — thin, dainty, snappy.
Dealers show many new designs.

Hoyle for 10c. in stamps and this coupon, Or 64-page book telling how to entertain successfully, for 2c. stamp and this coupon. The U. S. Playing Card Co., Cincinnati, U. S. A. Dep. 10.

TOBOGGAN.

SPRING

THE HUNT.

TAMBOURINE.

The above backs copyright, 1901-1903, by The U. S. Playing Card Co. Cincinnati, U. S. A.